Central States

SPEECH JOURNAL

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THE 1961 CONVENTION

Editorial . . . . CHARLOTTE WELLS

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IT'S MORE FUN TO KNOW BOOKS REFLECTIONS FROM THE RETIRED

STATE ASSOCIATION NEWS

VOLUME XII
WINTER 1961
NUMBER 2

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THE 1961 CONVENTION
An Editorial

Traditionally, the President of CSSA submits an editorial for the Spring issue of the *Journal*. This year, in response to a request from the Editor, the President welcomes the opportunity to extend, in the Winter issue, a special invitation to the membership to attend the annual convention of CSSA to be held in Chicago on April 14 and 15, 1961.

Throughout the planning for 1961, the Program Chairman has attempted to raise the standards so well established at previous conventions, suggesting explicit and provocative titles for sections and papers, assurance of more thorough preparation by speakers, exchange of information among panel members before the time of meeting, provision for critiques of papers presented, time for audience participation in discussions following the more formal presentations, duplicated illustrative material to substitute for slides that are sometimes difficult to see, inclusion of participants who are newly come to the field as well as those whose names are familiar to the seasoned convention-goer, and improvements in the format of the printed programs.

The conventions of our Association are gaining in attendance, in participation, and in quality. The 527 registered at the 1960 meeting represented an increase of more than 150 over the two previous conventions and equalled the all-time high established in 1956. Our goal for 1961 is 650.

More than 150 different people participated in the sectional and general meetings in 1960, and fewer than ten were on more than one program. We hope to exceed 150 participants in 1961.

Eighteen members served on the Program Development Committee for 1960; that number has increased by almost 50 per cent for the 1961 convention. The Committee on Local Arrangements that functioned so well in 1960 will have the same Chairman for 1961 and will probably include even more than the 43 who served for the 1960 convention.

However, conventions are for those who attend rather than for those who plan and arrange. Your contribution is essential to a successful CSSA meeting, so I present some suggestions that will, I hope, add to your enjoyment of the 1961 convention:

1. Take part in the business of the organization. Before the convention, report to your representative on the Advisory Committee—the President of your state speech association—any matters that you wish that group to discuss. If you wish to present a specific suggestion for consideration at the business meeting, send your proposal to the Chairman of the Committee on Resolutions or to the President of the Association. This issue of the *Journal* lists the names of all committee members.

2. Attend the business meeting at the convention and express your opinions there. Bring to the convention someone who might not attend without special encouragement. Urge your students to come to Chicago for the meetings in April. Invite your students and your colleagues to join the Association.

3. Try variety in your attendance at section meetings during the convention. If your chief interest is in public address, why not attend the reading hour? If you are a speech pathologist, why not go to a meeting in the area of theatre? If you teach in a secondary school, why not find out what college or elementary teachers of speech are doing? If you hesitate to leave your own field because you feel that you may encounter a confusing series of highly specialized papers, be reminded that the material included at a regional convention is usually broader in scope and less technical than that presented for "interest groups" at SAA meetings or for specialists at ASHA gatherings. Try something new in 1961.

4. Take advantage of the planning that has provided for audience participation as part of each section meeting. After listening to the papers, ask questions, present your point of view, get into the act. If the chairman must call a halt because the time has run out, so much the better. The speakers will value your contribution, the audience will give you some reactions—and you may feel impelled to submit a paper for 1962. And you can always continue the argument in the hall on the way to the next meeting!

5. Make use of the "extra-curricular" opportunities of the convention. These are not necessarily the ones you might have patronized previously; rather, they are

the exhibits that give you previews of books and materials, the conferences that can be arranged with prospective employers or employees, the reception that is a unified social activity for the entire group, special events such as the meeting of the Midwest Forensic Association or the finals of the national contest in public discussion, and the chance to exchange news and views with colleagues old and new.

6. Help improve our conventions by suggesting changes, additions, or deletions that will strengthen the program. Each year, at the conclusion of the annual convention, the five most recent Past-Presidents of the Association, serving as the Convention Advisory Committee, submit their evaluations of the program just completed. These committee members will welcome your comments and will call them to the attention of the new President, who will plan the program for 1962.

7. Come to the 1961 convention. You can't enjoy it—or help make the next one better—if you aren't there!

CHARLOTTE G. WELLS
CSSA President

An Empirical Approach to Certain Concepts of Logical Proof

Ernest G. Bormann
University of Minnesota

To develop a consistent approach to the basic concepts of logical proof in a theory of rhetoric requires a philosophical base of analysis. An empirical approach makes possible a consistent and precise explanation of the key concepts of logical proof in a manner closely approximating what we vaguely have in mind when we use terms like "fact" and "proof" in common sense ways.

To develop a consistent approach to the basic concepts of logical proof in a theory of rhetoric requires a philosophical basis. If a rhetorician starts with Plato's philosophy he will explain "truth" in a certain way. If John Dewey's philosophy serves as a rhetorician's starting point he will explain "truth" in still another way. If the rhetorical theory is based on an eclectic philosophy the problem of explaining "truth" is very difficult to solve consistently. Much of the confusion about such terms as "truth," "fact," "evidence," and "proof" stems from that fact that our current rhetorical theory is often based upon a philosophical eclectism with sources as diverse and irreconcilable as Plato, Aristotle, Dewey, Wittgenstein, and Charles Morris.

Starting from an empirical position, I shall explain these terms in a manner consistent with my interpretation of this philosophy. In teaching argumentation and public speaking classes I have found this empirical approach the most helpful, and, in my opinion, the viewpoint most closely approximating what we vaguely have in mind when we use these terms in common sense ways. For these reasons, I feel rhetoricians should seriously consider an empirical approach to logical proof.

Bertrand Russell stated this position when he wrote in *An Inquiry into Meaning and Truth*:

> I am concerned with what makes empirical propositions true, and with the definition of "truth" as applied to such propositions. Empirical propositions, except when their subject-matter happens to be linguistic, are true in virtue of occurrences which are not linguistic .....
>
> .....
>
> Empiricism, in agreement with common sense, holds that a verbal statement may be confirmed or confuted by an observation, provided it is a statement which is significant and is not one of logic.[1]

If we are to discuss a relation between linguistic and non-linguistic events and use further linguistic events to carry on the discussion there is a possibility that we may confuse the linguistic event we are talking about with the talking

we are doing. This is certainly the case when we discuss the relationship between English sentences and non-linguistic occurrences and use the English language to do so.

This confusion can be mitigated to some extent by using two different languages. If the relationship between English sentences and non-linguistic events were discussed in the French language, there would be less likelihood of getting the two mixed up. The confusion can be avoided entirely, however, by establishing a heirarchy of languages. If such a heirarchy is established the natural language can be safely employed at all levels. Such a heirarchy of languages is composed of various levels of complexity and abstraction. The first level consists of the linguistic occurrences that refer to non-linguistic occurrences only. The next level involves all the linguistic occurrences that refer to the function of language at the first level. This heirarchy can proceed indefinitely.

The various levels of the language heirarchy can be referred to by different terms. Bergmann refers to the first level as the object language, the second as the metalanguage, and the third as the meta-meta language and so on up the levels of analysis.[2] Russell calls the first level the primary language, the second secondary language, the third, the tertiary language, and proceeds in this fashion. My main interest in establishing this analysis is to examine what makes empirical propositions true. Only in that special case where the subject matter of the empirical proposition is linguistic is it necessary to employ the higher levels of analysis to explicate the notion of truth, so I shall confine myself to the first level.

In everyday speech we do not bother to establish a heirarchy of languages. We may mention grammatical usage in the same breath that we mention the weather and as though we were talking about the same thing. Whenever we use such terms as "sentence," "truth," and "word," we are saying something about linguistic occurrences. Most of the time we can talk in this fashion and not get in trouble. However, sometimes the mixing of the object language and the metalanguage leads to confusion. This is particularly true when we use the word "truth" without recognizing that it refers to linguistic occurrences. Thus we get such pseudo-sentences as "that is a true fact" or "what I now say is false." This last sentence is a paradox, for if it is true it is false, and if it is false it is true.[3] The trouble here is that the sentence is saying something about itself, thus confusing the distinction between object language and metalanguage. This paradox indicates further that the words "true" and "false" as applied to the sentences at any level of the heirarchy of languages must themselves be words belonging to a language of a higher order. This means that the primary or object language cannot contain the words "true" and "false." Therefore it is nonsense to say of any non-linguistic occurrence that it is true. Only metaphorically can we say that a tree or a friend or a fact is true. Much can be said of facts in the object language. They can be characterized as red or hot or sweet or heavy or round. They can be placed in relation with other facts. They can be said to be to the right or between or above other facts, but you cannot say that facts are true or false. Only linguistic events can be true or false.

With this analysis in mind the sentences of a given communication can be classified as falling either into the object language or

the metalanguage. In a lawyer's summation to the jury in a murder trial there would be a high percentage of object-language statements. If a speech critic discussed the truthfulness and style of the lawyer's speech he would, for the most part, be using metalanguage statements.

Assume for the moment that the critical listener wishes to examine the truthfulness of the speaker's object-language statements. How can he preceed with his analysis? On what grounds can he make a decision about truthfulness? The first step in this analysis is to examine all the sentences the speaker utters and sift out those that have a bearing on his truthfulness. Only a subclass of all the sentences uttered by the speaker will be pertinent to this inquiry. This subclass is composed of factually significant assertions. I call this subclass "statements of fact." Since we are dealing only with assertions all commands and questions can be discarded. The command, "shut the door," cannot be true or false, nor can the question, "is the door shut?" be true or false.

The concept of assertion alone is not sufficient to determine the subclass, however, for not all assertions are statements of fact. To the limitation of assertions must be added the further qualification of "factually significant."

Ayer defines a sentence as factually sigficant to a person ". . . if, and only if, he knows how to verify the proposition which it purports to express—that is, if he knows what observations would lead him, under certain conditions, to accept the proposition as being true, or reject it as being false."[4]

If the critic hears or examines a speech, therfeore, he can select a subclass of statements which are assertions and which he feels could be verified as true or false if he could make the proper observations. It is only this subclass of statements that can be meaningfully called true or false in the metalanguage of the speech critic.

There are three assumptions basic to this approach: one, that there is something aside from language and that language can be used to talk about that something; two, that there is something about the non-language occurrence and its relation to the language used to talk about it that makes the language either true or false; and three, that this relationship can be discovered by observation.

What is the nature of assertions that are not statements of fact? Simply this: there are no conceivable observations that would lead us to accept these assertions as either true or false. "The sonatas of Beethoven are beautiful," is an assertion of this kind. "This soup is too hot," and "divorce is wicked," are other examples of this kind of assertion. Of course, a precise definition can be given to "too hot"—let us say, ninety-five degrees centigrade, and in that case the statement becomes facually significant and its truth or falsity can be determined by observing an appropriate thermometer. The same sort of thing can be done with "beautiful." Beethoven's sonatas can be played for a number of people and the basic metabolism of each individual in the audience can be measured with a machine. Beautiful can then be defined as certain measures on the various graphs the machine makes. Again this sentence has been made into a factually significant assertion. But this is hardly playing fair with the way language is used in daily conversation. When a speaker makes moral judgments, aesthetic evaluations, or statements of taste about music, art, food, clothing, and human foibles, he is not making statements of fact. Assertions

which are not factually significant tell us much about the speaker—they reflect his value system—they are not, however, true or false. The golden rule and the Ten Commandments are not true or false.[5] This does not mean that these statements are unimportant; indeed, they are extremely important. It does mean that we cannot conceive of any observation that could be performed to make us decide that such a statement is true or false.

A closer examination of the kinds of observations that can be performed to verify statements of fact will help to make this point. Within the subclass of statements of fact there are several further important divisions and the problems of observation differ depending on the kind of statement of fact under analysis. If a teacher in the classroom calls roll every morning and requires his students to answer, "here," he is asking for a factually significant assertion. What the instructor understands from the expression is "I am here at this moment in time." If one morning the instructor calls the name of Mr. Wilson and he gets the reply, "here," he may, if he is suspicious, check by looking around the room for Mr. Wilson. If he cannot find Wilson in the room the instructor is justified in charging that "Someone here has not told the truth." The instructor's direct observation of the non-linguistic occurrences was the justification for this decision. This is an example of a directly verifiable, false, statement of fact. The observation here is direct and relatively simple. The relationship between the statement and the "fact" — in this case the classroom and the students was such that the statement of fact was false.

If the instructor should have seen Mr. Wilson when he glanced up from the roll the directly verifiable statement of fact would have been true. There is a possibility of confusion here because of the vagueness with which we use the terms "truth" and "fact" in ordinary conversation. Frequently these two notions are confused and it may sound like a contradiction of terms to talk of false statements of fact because we feel facts are true. But, as we have seen, facts are not true and in order for a statement to be true the possibility that it can be false is required.

If a speaker confined himself to directly verifiable statements of fact he would be able to say very little; however, a speaker is not confined to using only these statements. There is a second kind of statement of fact. "When George Washington was a child he cut down a cherry tree," "Demosthenes practiced speaking with a sword hanging over his shoulder to improve his posture," are statements of fact of this type. However, in these cases the observations that would lead us to accept these assertions as true or reject them as false are much more complicated than they were in the case of the directly verifiable statements of fact. Nor can we declare that these statements are true or false with anything like the certainty with which he might declare the truth of a directly verifiable statement of fact. Still, our judgement need not be entirely dependent on chance for we might find mention of Demosthenes and his sword in the writings of a contemporary. A diary or a letter may turn up with the story of little George Washington and the cherry tree. Since we have no way of checking the facts directly in these instances this sort of statement of fact is called indirectly verifiable.

The statement, "the world is round," is also an indirectly verifiable statement of fact. So far it has been impossible for any human

being to get far enough away from the earth to directly verify the shape of the planet. But we have made observations and inductions from those observations that demonstrate rather conclusively that this statement is true. There are pictures taken from rockets that have penetrated into the stratosphere that show a curvature to the earth's surface. There is the curved shadow of the earth on the moon at eclipse time. Ships rise out of the sea. Magellan sailed around the world. Airplanes have flown around it. All of these observations, although indirect, are quite conclusive. The information pertinent to indirectly verifiable statements like the one about George Washington and the cherry tree or Demosthenes and the sword is so sparce that it is impossible to make a decision with any degree of certainty about their truth or falsity. Such statements are called indirectly verifiable and inconclusive.

Whether an indirectly verifiable statement of fact is true or false depends upon the facts to which the statement refers. However, the conclusiveness or inconclusiveness of an indirectly verifiable statement of fact is dependent upon the audience and how gullible or critical it is. To a guillible audience of Americans one hundred years ago the statements about George Washington and the cherry tree were conclusively demonstrated as true by the observations and inferences available. To a more critical audience today the statements might well be inconclusive.

With this preliminary analysis in mind it is now possible to give a precise account of the terms "truth" and "fact." These concepts are basic to this empirical position and cannot, strictly speaking, be defined. They can, however, be explained and other concepts can then be defined in terms of these two basic notions:

> *Explanation One*: Truth is a quality of factually significant assertions. Since it is a quality that only linguistic occurrences exhibit, it is a term that can only be used in the heirarchy of languages starting with the metalanguage. A statement of fact has the quality of truth as a result of its relation to the facts to which it refers. Whether this relation of truth holds between a statement of fact and the facts to which it refers can be determined by observation.
>
> *Explanation Two*: The facts which render statements of fact in the object language true or false are nonlinguistic occurrences. They may be called the world, or our experiences, or what is given, or the observations we make to determine whether a statement of fact is true or false.

These explanations of truth and fact do not take into account the matter of the subjective evaluation of statements by individuals involved in speaking and listening. To be sure, in one sense of the word, our observations are subjective but this kind of empiricism would make the same assumption that the natural scientist makes — namely, the same observation of the same facts would invariably result in the same decision as to truth or falsity. In terms of the rhetorician's problems then, this means that even if an audience believes a statement of fact to be true, if it does not hold the proper relation to the facts it is false. Although at one time there was a widespread belief that the statement of fact, "the world is flat," was true, the facts, in this case, the shape of the earth, rendered that statement false.

This is where the rhetorician with his orientation towards the psychology of the audience is apt to go astray. If the audience believes it to be true then is it not true? It is not. The world did not change shape as the majority of the people on it changed their belief from the shape of the earth is flat to the shape of the earth is round. This cavalier dismissal of the au-

dience is necessary for a precise explication of the nature of truth but it leaves a serious gap in any rhetorical approach to logical proof. Much goes into proving a case for an audience that has no relation to "truth" and "fact" as these concepts have been explained in this paper. The terms "evidence" and "proof" can be defined in such a way that these other aspects of logical proof can be accounted for.

Before defining "evidence," however, there are several problems that need further discussion. Evidence can consist of facts or statements of fact or a combination of both. In the rather trivial case where the speaker is trying to demonstrate the truth of a directly verifiable statement of fact, the evidence would consist of the facts. Thus, if the lawyer says, "there is a hole in this jacket," and then holds up the jacket for inspection he can show the jury the facts and verify the statement directly. But in the more interesting case of statements of fact that are indirectly verifiable, statements of fact as well as facts can be used as evidence. Thus, the lawyer making the indirectly verifiable statement of fact, "the jacket the deceased was wearing on the night of June 4 has a thirty-two caliber bullet hole in it," might introduce statements of fact from witnesses to the effect that the deceased was wearing this particular jacket on the night of June 4, that the hole was caused by a bullet, and also introduce the fact, namely, the jacket.

Since facts are neither true nor false, the only criteria remaining in trying to decide whether there is factual evidence for a given argument is availability. The available pertinent facts are evidence for the speaker. The problem of greater importance arises in picking the statements of fact that are to be considered as evidence. Statements of fact, as we have seen, may be true or false and such is the fallibility of human nature that the audience may believe a false statement of fact to be true and a true statement of fact to be false. Keeping this in mind, there are two ways in which evidence may be defined: first, that only true statements of fact should be considered evidence; and second, that only statements of fact that are *accepted* as true by the audience or judge are to be considered as evidence. The first position emphasizes the importance of bringing our language in line with the facts we are talking about. The second emphasizes the importance of the audience's reaction to our language. Both of these things need to be emphasized in logical proof, however, they are not always compatible. Sometimes, to be sure, our language can be characterized as true and the audience believes it to be true but this is not always the case.

Since these two positions are not interchangeable a decision must be made. For the rhetorician there are certain advantages in taking the first position:

> *Definition One*: Evidence for an argument consists of the available pertinent facts plus available pertinent true statements of fact.

This narrow definition of evidence coincides with our longing to be scientific, our feeling that a speaker should not lie, and the many rules of evidence that our law courts have established in an attempt to rule out false statements of fact from legal litigation. If this definition is accepted there is no point in talking about good or bad evidence, for what this definition singles out is what we usually have in mind when we talk about good evidence.

This narrow definition of evidence leaves us with several problems that must be considered as we define "proof." To begin with,

our definition of evidence does not include the weight of authoritative opinion as evidence. This is contrary to the common practice of classifying testimony or authoritative opinion as evidence. This is statements by witnesses and authorities will be true statements of fact and thus come under our definition of evidence, but much of what is usually referred to as evidence from authority is really opinion, command, or advice, or false statements of fact, and as such would not be included in our definition of evidence.

Another problem that remains to be dealt with concerns statements that are not factually significant and yet are used in the development of an argument. In proving his case the speaker will use statements concerning morals and values and taste as well as statements of fact. The speaker may use the Ten Commandments and the golden rule as part of his argument. There is nothing moral or immoral, good or bad, about facts and statements of fact, yet the speaker is not likely to move his audience to action or belief unless he fits the evidence into a framework of values, or into some ethical system. Statements about morals and values are starting places for the speaker. With these basic assumptions he builds his argument by the addition of evidence.

There is also the problem of false statements of fact that are none the less accepted as true by the audience. All three of these problems can be solved by defining "proof" in these subjective terms:

> *Definition Two*: Proof consists of the weight of authoritative advice and statement acceptable to the audience, plus the available facts, plus all available statements of fact, true and false, that the audience believes to be true, plus the statements of value, ethics, and taste that the audience accepts as starting places for the argument.

Much of this may seem like old ground, as well it should since there is a strong empirical strain in our rhetoric, but it is old ground carefully surveyed and precisely measured. The empirical approach enables a clear analysis of the relationships that hold among the speaker, his language, his audience, and the non-linquistic events that he is discussing with his language. The statement "an empirical approach to logical proof is the most desirable," is obviously not a statement of fact. It is a statement of taste or preference. But if there is virtue in having precise explanations and definitions for such terms as "truth," "fact," "evidence," and "proof," the empirical approach to logical proof should be given serious consideration by rhetoricians.

FOOTNOTES

[3]Bertrand Russell, *An Inquiry into Meaning and Truth* (London, 1940), pp. 18-19.

[4]For the philosophy underlying this paper, in addition to the writings of Bertrand Russell, I am largely indebted to the teaching of Professor Gustav Bermann of the State University of Iowa.

[3]Russell, *An Inquiry into Meaning and Truth*, p. 62.

[4]Alfred Jules Ayer, *Language, Truth and Logic*, 2nd ed. (London, 1948), p. 35.

[5]Of course the golden rule and the Ten Commandments are grammatically imperatives, but they might just as well be worded as assertions. Likewise, assertions dealing with values, morals, and taste might be worded as commands.

The Emergence of the Anti-Hero In the Contemporary Drama

Esther Merle Jackson
Tuskegee Institute

A brief discussion of the protagonist as he appears in the Western Theatre of today. An examination of new conditions of heroism as envisioned by playwrights in the Contemporary theatre.

A study of the distinctive development of the Western theatre in our time reveals that the drama, like all of the arts in the twentieth century, is experiencing a major revolution in form. The nature of this radical change has not only to do with the usurpation of the role of the traditional theatre as a popular form by the cinema, radio, and television, but also with the gradual coalescence of a new drama, an art, neither Classical, Neo-Classical, Romantic, nor Realistic in its purpose or design. Many historians in the arts date the rise of this Contemporary form from a point somewhere near the opening of Paul Fort's Theatre d' Art in 1891.

A close examination of the theatre which the new era has produced suggests that it has, to this date, experienced three major phases of development. The first of these, the Expressionistic beginning, we may identify as *methodological,* involved primarily with the efforts of artists and writers to devise and discover new techniques of acting, production, and writing which could mirror the intellectual ferment of the late nineteenth century.[1] The second epoch, a phase which flowered about 1912, is often described in the language of one of its major theorists, Gordon Craig, as *synthetic;* that is, it sought to impose a unity of concept upon the diverse methods which the early Expressionists discovered and devised.[2] Since about 1930, we have witnessed the emergence of a *literary* development, a phase which marks the gradual maturation of the *genre.* In the course of these three significant periods, we have observed the stabilization of techniques of expression, the development of distinctive patterns in regard to theme and idea, and the crystallization of a kind of characteristic structure, in both of the major manifestations of the new kind: the French philosophically oriented drama of Giraudoux, Sartre, Cocteau, Anouilh, and Camus, and the American psychologically expressed play of O'Neill, Wilder, Saroyan, Miller, Williams, and others.

The new drama, then, cannot be viewed as a temporary phenomenon, since it has, to date, produced some three generations of playwrights. The work of these dramatists of Contemporary designation, both on the Continent and in America, is not an isolated development, for it parallels, in large measure, the growth of modern dance, the modern novel, modern

poetry, and the Contemporary forms in painting, sculpture, and architecture. The rise of a new drama has been occasioned by the same set of circumstances which have accounted for the development of other new arts, by a radical change in perspective in the Western world. The emerging drama has been precipitated by new perceptions of reality, new dimensions of consciousness, a new image of man.

A close examination of the plays written and produced in this era would seem to indicate, then, that, despite certain external differences in presentation, both European and American forms have experienced, essentially, the same phases of development, and that this pattern of related growth has resulted in a significant distribution of highly similar characteristics. A thorough study of Western drama since the late nineteenth century would seem to suggest that both the American play, with its psychological language, and the European drama, with its philosophical explication, are best understood as aspects of a single phenomenon, the rise of a new *genre*, the emergence of a distinctly Contemporary form.

Professor John Gassner, in his history of the drama, reminds us that Western thought had, prior to the advent of our times, produced four such perspectives of enduring vitality, and that these four great world views produced, in turn, four dominant forms of theatre: the Classical drama of the Greeks, the Neo-Classical drama of the Latin civilizations, the Romantic drama of early modern Europe, and the Realistic drama, testimony to the Age of Science.[3] Professor Gassner, like other scholars such as Erich Auerbach, concludes that form and the idea of form are necessarily subject to change.[4] From this point of view, the emergence of a new kind of drama in the twentieth century is inevitable. In the new *genre*, from Strindberg to Ionesco and Tennessee Williams, we observe another in a long series of efforts to interpret the dilemma of man.

The Contemporary drama, as Professor Gassner points out in his essay, "Aristotle in Eclipse," is appropriately anti-traditional:

> My object is merely to note that in our modern drama it has been virtually a necessity for many playwrights to part ways with Aristotle or his interpreters, and that if we are to make any progress at all in our time, we are likely to make more departures from the rules, whose soundness is nevertheless not in jeopardy simply because they are not considered strictly or universally applicable. It is not important to my present purpose or to the drama that we should be departing from an impressive authority whose name happens to be Aristotle. It is important that playwrights have felt the need for certain freedoms if they are to be effective in our time.[5]

Jean-Paul Sarte, reviewing the development of French dramatists in the most recent phase of the French Contemporary movement, seeks to explain this characteristic rejection of all prior perspectives and forms:

> There has been a great deal of discussion in France about 'a return to tragedy,' about the 'rebirth of the philosophic play.' The two labels are confusing and they should both be rejected. Tragedy is, for us, an historic phenomenon which flourished between the sixteenth and eighteenth centuries; we have no desire to begin that over again. Nor are we anxious to produce philosophic plays, if by that is meant works deliberately intended to set forth on the stage the philosophy of Marx, St. Thomas or existentialism. Nevertheless there is some truth attached to these two labels: in the first place, it is a fact that we are less concerned with making innovations than with returning to a tradition; it is likewise true that the problems we wish to deal with in the theatre are very different from those we habitually dealt with before 1940.[6]

Now this systematic rejection of

tradition provides the student of the modern theatre with many difficulties, chief among these being the absence of adequate criteria for judgment. So different have been plays such as *Six Characters in Search of An Author, The Infernal Machine, The Skin of Our Teeth, Camino Real, Waiting for Godot, The Chairs,* and lately *J.B.* from what we have formerly known as drama that we have often been forced to identify the new theatre with invented names such as "anti-drama," "comic-tragedy," "grotesque mime," or even "circus." These paradoxical descriptions reflect our dilemma.

But while the difficulties of dramatic criticism are many, we cannot afford to discount the modern drama, for despite general academic disapproval, the theatre of the twentieth century is a flourishing, vital art. We must conclude that its life is based on its meaningful relationship to the realities of our time. If, then, we are to understand the yet immature form of Contemporary Western drama, perhaps we should follow the example rather than the dicta of Aristotle. We should not ask: "What ought the theatre to be?" We should, rather, seek to know "What is it?" or "Why is it?" A study of present theatrical form in this light allows for some significant generalizations about the perception of truth in our time.

II

Perhaps the most significant aspect of the new drama is its vision of man. The Contemporary dramatists, both American and European, evoke an image which, point by point, questions the validity of that traditional Western symbol of humanity, the hero. The appearance of an anti-heroic protagonist in the drama of Pirandello, O'Neill, Cocteau, Sartre, Claudel, Williams, Camus, Beckett and others has been an extremely disturbing factor. For the hero has long been a source of inspiration in our civilization. He has seemed to represent man at his best. Aristotle described this awe-inspiring figure, in the *Poetics,* as a being, having neither general excess nor defect, possessing and possessed by intelligence, a creature of power and influence in the universe. Of this man Sophocles sang: "Numberless are the world's wonders, but none/More wonderful than man."[7]

The Contemporaries feel constrained to discard this image of man. The hero, writes Arthur Miller, is the symbol of a society which found slavery good.[8] Jean-Paul Sartre gives other explanations for his rejection of this reasoning and reasonable man:

> The young playwrights of France do not believe that men share a ready-made 'human nature' which may alter under the impact of a given situation. They do not think that individuals can be seized with a passion or mania which can be explained purely on the grounds of heredity, environment and situations. What is universal, to their way of thinking, is not nature but the situations in which man finds himself; that is, not the sum total of his psychological traits but the limits which enclose him on all sides.
>
> For them man is not to be defined as a 'reasoning animal', or a 'social one', but as a free being, entirely indeterminate, who must choose his own being when confronted with certain necessities, such as being already committed in a world full of both threatening and favorable factors among other men who have made their choices before him, who have decided in advance the meaning of those factors.[9]

The protagonist as recent writers depict him is clearly not the hero as he has been described by Aristotle. The Contemporary writer is inclined to demand the abandonment of the heroic image on the grounds that it cannot represent man in our own times.

Now it is important to remem-

ber that this attitude is not entirely new. Indeed, the hero has, for a very long time, been in practical, if not academic, difficulty in the Western theatre. Criticism of him may begin with Sophocles himself, for it is impossible, as many recent scholars note, to reconcile much of the Sophoclean drama with the rules which Aristotle believes to have governed the creation of *Oedipus*. The Aristotelian definition of the hero, as Professor H. D. Kitto points out, can hardly be said to apply to the work of Aeschylus or Euripides.[10] It is, in the main, an anti-heroic man who makes his appearance throughout much of the drama of the Western theatre, in Shakespeare, Racine, Molière, Ibsen, and Strindberg. The Contemporaries, in their rejection of this symbol of humanity, merely emphasize tendencies which have always been present in Western literature.

What are the reasons for the Contemporary shift of emphasis, for the intensification of the anti-heroic perspective? Arthur Miller attributes the disintegration of the heroic image to changes in our concept of reality. Professor Kitto seems to support this thesis, for he writes that the hero is the child of a stable universe, the symbol of a closed order. Clearly then, this Classic man is incongruous in our relatively conceived existence, amid the conflicts of Freud, Darwin, and Marx, in the shifting realities of Schopenhauer and Bergson. The world in which the Contemporary protagonist has his being is a world of contradiction. Playwright Ionesco attributes these significant lines to a character in his play, *Les Victimes du Devoir*:

> I aspire to another logic and another psychology, I shall bring from the contradiction in the non-contradiction, to the non-contradiction in that which common sense judges to contradict. ..... We abandon the principles of identity and of unity of characters, in favor of movement, of a dynamic psychology ..... As for action and causality, we will not speak of it. We must ignore it totally, at least in its old forms, too heavy, too gross, too false, as is all which is evident. No more drama or tragedy: the tragic has become comic, the comic is tragic, and life becomes gay. .....
> We are not ourselves ..... Personality does not exist. There are only in us forces of contradiction and non-contradiction.[11]

But while formal developments in thought may be in part responsible for the abandonment of the Classic image of man, a more practical factor has helped to shape the figure of humanity as it appears in the Contemporary drama. The anti-hero is evidence of a growing fear among men, a fear of self annihilation, a fear which grips not only the drama, but all of the arts in our time. The modern artist, shocked and frightened by the growing threat of world destruction, feels that his mission cannot be to exalt man, to praise and commend his nature, but rather to know him, to search out his limits for good and evil and, ultimately, to discern a way through which our civilization may avert total annihilation. It is important to recognize that we are seeing, in the twentieth century, the theatre assume a vital role, a role formerly held by religion, philosophy, politics, and science. It is the theatre, writes Sartre, which is the present agency through which we propose to learn how to be moral. The assumption of this crucial role by art means that our drama must differ in emphasis, if not in essence, from that of other epochs. It is the purpose of the drama, writes Sartre, to confront modern man with the image of himself.[12]

III

What, then, are the characteristics of man as he appears in the drama of Contemporary moral perception? What is the nature of his suffering? An examination of

the major plays within the form, plays like *Six Characters in Search of an Author, The Hairy Ape, The Infernal Machine, The Flies,* or a look at more recent plays, such as *Death of a Salesman, A Streetcar Named Desire, Camino Real, Waiting for Godot, The Chairs,* and *J. B.* would seem to indicate that the protagonist in the new *genre* has two definitive attributes:

(1) he seeks to transcend or to reconcile a profound and comprehensive inner division; (2) he suffers from a growing consciousness of his own guilt. Perhaps the more significant of these two related characteristics involves the rejection of the Aristotelian principle of unity of character. Man, as he is defined in the *Poetics,* exists as a coherent and unified community of qualities. In the Classic context, knowledge, especially that knowledge apprehensible to the reason, is the verification of being. Existence for Oedipus, Antigone, even for Creon, is consciousness. The *self* exists between those two poles, knowledge and will. The Classic chorus sings of the hero: "O clear intelligence, force beyond all measure!"[13]

Now the growing tendency of modern thought to attack all claims which we can make to meaning must, obviously, produce changes in the image of man.[14] The modern man who concerns us must necessarily re-define both of those aspects of consciousness which characterized the Classic hero. Sartre writes that according to former standards of judgment, the Antigone of Anouilh is not a character at all. Unlike Sophocles' heroine, she is an "indeterminate being", a free choice.[15] In this context, character does not really exist; it is merely the projection of possibilities. Modern man is, in the language of T. S. Eliot, not a being, but an un-being, "caught within the form of limitation between un-being and being."

Now it is not difficult to see this "un-self" or "not-self" in the philosophically oriented European drama such as *Waiting for Godot, The Infernal Machine,* or *The Flies.* It is important, however, to recognize the "un-being" in "Yank," in "Willy Loman," in "Blanche Dubois," or, for that matter, in "J. B." for though Europeans and Americans are inclined to use differing symbols, it would appear that both perceive man in the twentieth century as a divided creature, anti-heroic in his lack of knowledge, in his inability to find a reconciliation for conflict. It is the self which all of these partial beings seek among the fragments of consciousness. The problem of the "un-being," his search for knowledge and selfhood, is perhaps the most important distinguishing trait of the Contemporary anti-hero.

There is a second characteristic closely related to the first. For the Contemporary dramatists, in their efforts to search out the causes of man's dilemma, have determined that humanity is itself the cause of suffering. The anti-hero is not only a divided and incoherent man; he is guilty. It is important to distinguish the guilt of this figure from that of the Classic protagonist. The Aristotelian hero, as Professor Kitto points out, was in some measure guilty, but his guilt emanated from a single defect, a flaw. The transgression of the hero is not that of the wicked man; his is rather unconscious error, arising from limited knowledge. The guilt of the anti-hero is of a quite different aspect. It is not a flaw, but a schism, a division which has developed from conscious and willful action, the appearance of profound error — sin. Critic René-Marill Albérès, writing of the drama of Anouilh, describes this appearance of sin in the Contem-

porary European drama:

> In the plays of Anouilh ..... there remains, as in all of our great writers, an analysis of the human condition. At bottom, there exists an original sin, despair, absurdity, or impure ugliness. And are these not different names for the same reality?[16]

While the European dramatists are inclined to interpret this guilt philosophically, and in some cases such as that of Paul Claudel, even theologically, the Americans are equally absorbed with their own psychological version of the same motif. Indeed, it is possible to say that human guilt is the main theme of the work of O'Neill and of Tennessee Williams. The problem concerns even the more rationally disposed playwrights such as Wilder in *The Skin of Our Teeth*, MacLeish in *J. B.*, and Arthur Miller in *All My Sons* and *The Crucible*.

Man, as he appears throughout the drama of the twentieth century, may be seen as an alien, a wanderer, in search of a means of reconciliation, of a truth which can transcend all lesser truths, of a self in which all conflicting roles may be finally dissolved.

IV

Because of these changes in the image of man, a new concept of action emerges in the drama, a view of suffering which is the face of anguish in our time. The anti-hero suffers from a lack of meaning, from a feeling of isolation in the universe, from a sense of moral, spiritual, and physical chaos. His is the anguish of alienation in the "middle way of being." Sartre's Orestes describes this suffering in *The Flies*:

> Foreign to myself—I know it. Outside nature, against nature, without excuse, beyond remedy, except what remedy I find within myself.[17]

In their attempt to create an appropriate structure through which the dilemma may be seen, the Contemporaries have used many symbols. Because of the interest of Christianity in the problem of guilt, the new playwrights, both European and American, have borrowed heavily from Christian legend. Students of the drama may see in Miller's "Willy" an "Everyman," in Williams' "Blanche" a "Magdalene," in Wilder's "Antrobus," a "Noah," in MacLeish's "J. B." a "Job." Dramatists often draw symbols from the literature of other epochs. The European dramatists are disposed toward the use of the images of Dante, Racine, and Shakespeare, while Americans have been inclined to use the more recent Freudian - Jungian symbols to illustrate the suffering of an essentially divided man.

In their presentation of modern man, the Contemporary dramatists often do use a Greek hero, but he is not the Aristotelian image of Oedipus. He is the anti-heroic Orestes, a figure whose contour may be seen throughout the Contemporary drama from Strindberg to Tennessee Williams. The Contemporary dramatists find Orestes, not in the rational form of Sophocles, but in the irrational drama of Aeschylus and Euripides, drama which differs widely from that described by Aristotle.[18] The Oresteian myth, a legend which is concerned with the themes of alienation and guilt, serves well for the presentation of the Contemporary problem. For Orestes, like the modern anti-hero, is possessed of more than an *harmartia*. His inner division is attributed to the presence of a much more comprehensive guilt, the human condition. Of Orestes, Euripides cries, "O! human nature, what a grievous curse thou are in the world!"[19]

The nature of the anti-hero, a divided and guilty man, and the nature of his mode of suffering—the anguish of "the middle way," necessitate a difference in the condition of heroism which the Con-

temporary drama envisions. In a way, the protagonist still searches for salvation, a kind of knowledge, but his search proceeds by a different route. The anti-hero, like Dante's poet, proposes to leave the "middle way" and to seek his salvation through a descent into the abyss of self-confrontation. Sartre's Orestes describes this journey:

> I say there is another path—my path. Can't you see it? It starts here and leads out to the city. I must go down—do you understand?—I must go down into the depths among you. For you are all living, all of you, at the bottom of a pit.[20]

The anti-hero makes a dark pilgrimage. His heroism lies in his willingness to perceive his own guilt. For it is this recognition which is the price of salvation. René-Marill Albérès writes that the new condition of heroism is the denial of prior values, the rejection of prior ethical systems, so that the protagonist may invent, within the solitude of reflection, a new ethic—the ethic of sympathy.[21] The enlightenment which the anti-hero experiences is not the perception of the exaltation of man; it is, rather, a new consciousness, the development of *sympathy* for the innate complexity of the human condition. What the anti-hero comes to understand is his own culpability, his complicity in the evil which is native to the world, and most important, his responsibility to his fellow man. Heroism, knowledge, and understanding for the anti-hero, all, must lead to the acknowledgement of guilt.

We must agree with Sartre that the new drama is moral. But the terms of its morality are radically different from those we have seen before. The development of the anti-hero grows out of new demands, demands related to the dilemma of man in the twentieth century. The drama seeks to present modern man with the image of humanity in his time, to induce him to become involved in the suffering of his fellow man. The anti-hero is meant to shock humanity, to attack its sense of complacency, to warn men of the dangers in our time, and so, perhaps, to avert destruction. How can we account for the fall of the hero, the rejection of the lofty tragic concept of man in the drama of the twentieth century? The answer, perhaps, lies in an essay written on the subject of tragedy by the philosopher, Karl Jaspers. Jaspers writes that amid the terrifying problems of our age, amid those shocking events which have emanated from man himself, before the vision of destruction which we can too easily project, "Tragedy is Not Enough."[22]

FOOTNOTES

[1]Huntly Carter, *The New Spirit in the European Theatre* (London: Ernest Benn, Ltd., 1925).

[2]1912 is the publication date of the English edition of Craig's *On the Art of the Theatre.*

[3]John Gassner, *Masters of the Drama* (Third Edition Revised; New York; Dover Publications, 1954).

[4]Erich Auerbach, *Mimesis*, trans. Willard Trask (Princeton, New Jersey: Princeton University Press, 1954).

[5]John Gassner, *The Theatre in Our Times* (New York: Crown Publishers, 1954), p. 75.

[6]Jean-Paul Sartre, "Forgers of Myths", *Theatre Arts;* XXX (June, 1946), p. 324.

[7]Dudley Fitts and Robert Fitzgerald, *The Antigone of Sophocles* (New York: Harcourt, Brace and Company, 1939), p. 25.

[8]Arthur Miller, "Introduction to the Collected Plays" in *Arthur Miller's Collected Plays* (New York: Viking Press, 1957), p. 32.

[9]Sartre, *op. cit.*, p. 325.

[10]H. D. F. Kitto, *Form and Meaning in the Drama* (London: Metheun and Company, Ltd., 1956), pp. 199-220.

[11]Eugène Ionesco, *Les Victimes du De-*

voir in *Théatre* (Paris: Gallimard, 1954), I. pp. 219-220.

[12]Sartre, *op. cit.*, p. 332.

[13]Fitts and Fitzgerald, *op. cit.*, p. 25.

[14]The rise of the irrational philosophies of Bergson and others is indicative of this trend.

[15]Sartre, *op. cit.*, p. 325.

[16]René-Marill Albérès, *La Révolte des écrivains d'aujourd 'hui* (Paris: Corea, 1949), p. 142.

[17]Jean-Paul Sartre, *The Flies* in *No Exit and Three Other Plays*, trans. Stuart Gilbert (New York: Vintage Books, 1955), p. 122.

[18]H. D. F. Kitto, *Greek Tragedy*, rev. ed. (New York: Doubleday and Company, 1954), p. 116.

[19]Euripides *Orestes* in *The Complete Greek Drama*, trans., Whitney J. Oates and Eugene O'Neill, Jr., 2 vols. (New York: Random House, 1938), II p.

[20]Sartre, *The Flies*, p. 93.

[21]Albérès, *op. cit.*, p. 15.

[22]Karl Jaspers, *Tragedy is Not Enough*, trans. Harald A. T. Reiche, Harry T. Moore, and Karl Deutsche (Boston: The Beacon Press, 1952).

Beecher and Fosdick

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Beecher was the greatest preacher of the 19th century as Fosdick is of the 20th. Beecher broke with Calvinism and Fosdick continued the cleavage. Both men were not ashamed to admit the part formal training in public speaking played in their pulpit success. It is stimulating to point out the likenesses and unlikenesses in these two great preachers. For example, Beecher preached to the common people whereas Fosdick preached to the intelligentsia.

Harry Emerson Fosdick is often called the Henry Ward Beecher of the 20th century. Such a comparison is suggestive, and it might be worthwhile to point out some of the similarities and disssimilarities in their careers as top flight Protestant preachers.

To orient Beecher in time and place, let us remember that he was born four years after Abraham Lincoln, in 1813, and died in 1887. Thus, his life is part and parcel of the stream of events in the 19th century. In 1830, he went to Amherst College, and, on his graduation in 1834, joined his father, Lyman Beecher, the President of Lane Seminary in Cincinnati. On completing his theological course in 1837, he spent three years at Lawrenceburg, Indiana, where, he said, he learned how to preach. Then from 1839 to 1846, he was preaching in the capitol of a pioneer state, Indianapolis. He was called to Brooklyn, N.Y., where he remained for forty years, preaching to 3,000 people morning and night. Just as Fosdick was a tourist attraction on Morningside Heights at Riverside Church, Beecher was a tourist attraction at Plymouth Church on Brooklyn Heights. For example, Lincoln took the ferry from Manhattan to Brooklyn, when he was there to deliver the Cooper Institute Address, on February 26, 1860. And Matthew Arnold asked Andrew Carnegie to take him to Plymouth Church when he visited America in 1883 on his lecture tour.

Both Beecher and Fosdick employed the printed word to promote their Gospel message. In Indianapolis, Beecher preached and published a series of *Sermons to Young Men,* which had a wide sale. In Montclair, Fosdick wrote and published *The Meaning of Prayer, The Manhood of the Master,* and *The Second Mile.* The printed word made both preachers nationally known. No man was more widely reported and thoroughly covered in the 19th century America than Beecher. Historians have found his publications a fertile source of quotation. The faithful Ellinwood, the reporter, was always on hand to take down Beecher's words as they fell from his lips for they had monetary value. Beecher's sermons sold thousands of copies each week from the newsstands. Lyman Abbott suggests that it was Beecher's refusal to permit his sermons to be published in Henry C. Bowen's newspaper, which Theodore Tilton, a free lover, edited, that caus-

ed him to be framed by Bowen and Tilton. The circulation of Bowen's paper declined when Beecher's sermons were withdrawn. In the 20th century, no preacher has had a wider reading public than Fosdick. For example, no *Yale Lectures on Preaching* has been as popular in sales as his *Modern Use of the Bible,* which sold more than 80,000 copies.

Both preachers were always in the midst of controversy. Beecher's life and thought were inextricably bound up with slavery and the civil war, and later with the theory of evolution. His congregation put up $100,000 to defray the expense of his tour of propaganda in Great Britain in the fall of 1863. His speeches at Liverpool, Manchester, Glasgow, Edinburgh and London so impressed President Lincoln that he was invited to give the address at the raising of the flag at Fort Sumter on April 14, 1865. Fosdick's battles were with theology and biblical criticism. His sermon *Shall the Fundamentalists Win?* preached in 1924 made him a leader of the modernists. He spent his life trying to get the results of biblical scholarship accepted.

We must remember that Lyman Beecher, one of the great preachers of his day, was the father of Henry Ward Beecher. Thus, Henry Ward's training for the pulpit began in the home. Fosdick's father was an educator. Harry Emerson was brought up with a respect for learning. Beecher, unlike Phillips Brooks, who discounted training in elocution, but like Fosdick, praised the instruction he received in platform speaking. In *Yale Lectures* (1st Series), there is an entire lecture devoted to "Rhetorical Drill and General Training."

> It was my good fortune in early academic life, to fall into the hands of your estimable fellow citizen Professor John E. Lovell, now of New Haven, and for a period of three years I was drilled incessantly (you might not suspect it, but I was) in posturing, gesture, and voice culture. His manner, however, he very properly did not communicate to me. And manner is a thing which, let me remark, should never be communicated or imitated. It was the skill of that gentleman that he never left a manner with anybody. He simply gave his pupils the knowledge of what they had in themselves. Afterward, when going to the seminary, I carried the method of his instruction as did others. We practiced a great deal on what was called Dr. Barber's system which was then in vogue, and particularly in developing the voice in his lower register, and also upon the explosive tones. There was a large grove lying between the seminary and my father's house, and it was the habit of my brother Charles and myself, and one or two others, to make the night, and even the day, hideous with our voices, as we passed backward and forward through the wood, exploding all the vowels, from the bottom to the very top of our voices. I found it to be a very manifest benefit, and one that has remained with me all my life long. The drill that I underwent produced, not a rhetorical manner, but a flexible instrument, that accommodated itself readily to every kind of thought and every shape of feeling, and obeyed the inward will in the outward realization of the results of rules and regulations. (Yale Lectures, First Series, p. 134)

Harry Emerson Fosdick in a personal letter to me, dated May 10, 1938, wrote:

> I thank you for your letter and for the accompanying copy of *The Speaker*. It is encouraging to know that there is revival of interest in public speaking on our college campuses. In recent years there has been a distinct decline in the interest of students in public speech as a fine art, and I am sure that this is greatly to be regretted.
>
> Despite the importance of the printed word I think that the influence of public speech is likely to increase rather than decrease, particularly in view of the unprecedented opportunities now presented through the radio for influencing public opinion through the spoken word.
>
> I can never be sufficiently grateful

for the fact that in my undergraduate days public speaking was regarded as one of the most important enterprises on the campus, and we were rigorously discliplined and drilled in it.

Henry Ward Beecher preached to the masses while Harry Emerson Fosdick preached to the intelligentsia. But this broad generalization does not mean that thoughtful men and women did not attend Beecher's Plymouth Church. Henry W. Sage was one of the merchant princes of his day. It was Sage who endowed the Lyman Beecher *Yale Lectures on Preaching* for he wanted an opportunity for his pastor to tell young preachers how to preach extemporaneously. And when Herbert Spencer visited this country, Beecher was invited to speak at the farewell banquet in 1882. Let me quote from his protege Lyman Abbott who describes beautifully an audience situation that would try the skill of any speaker.

> A remarkable illustration of charm and power combined was furnished by his speech delivered at the testimonial dinner given in New York City to Herbert Spencer, on the eve of the latter's return to England. The dinner was a long and elaborate one. The diners were with few exceptions scientific men of eminence. There were very few who were known as active in the Christian church or in the religious world. Mr. William M. Evarts presided and lightened an otherwise heavy series of speeches with occasional sallies of wit. But there had been no humor, and no emotion, and little of literary charm in the speeches. The last two speakers were Mr. Fiske and Mr. Beecher; their theme Science and Religion. Mr. Fiske read an essay, clear, crystalline, coldly intellectual; he dealt with theology, not with religion. It was nearing midnight when Mr. Beecher rose to make the last address. The room was filled with tobacco smoke. The auditors were weary and ready to go home. Not a vibrating note had been struck throughout the evening. It seemed to me as Mr. Beecher rose that all he could do was to apologize for not speaking at that late hour and dismiss the audience. By some jest he won a laugh; caught the momentary attention of his audience; seemed about to lose it; caught it again; again saw it escaping, and again captured it. In five minutes the more distant auditors had moved their chairs forward, the French waiters, who had paid no attention to any one else, straightened themselves up against the walls to listen; Herbert Spencer on one side of him and Mr. Evarts on the other were looking up into his face to catch the utterance of his speaking countenance as of his words. And then he preached as evangelical a sermon as I have heard from any minister's lips. He claimed Paul as an evolutionist; he read or quoted from the seventh chapter of Romans in support of the claim; he declared that man is an animal, and has ascended from an animal, but is more than animal, has in him, a conscience, a reason, a faith, a hope, a love, which are divine in nature and in origin; he appealed to the experience of his audience to confirm his analysis; he evoked cries of "That's so! That's so!" like Methodist amens from all over the room; and when he ended in what was, in all but its form, a prayer that God would convey Herbert Spencer across that broader and deeper sea which flows between these shores and the unknown world beyond and that there the two might meet to understand better the life which is so truly a mystery and the God who is so much to us the Unknown here, the whole audience rose by a common impulse to their feet, as if to make the prayer their own, cheering, clapping their hands, and waving their handkerchiefs. I can see the critic smiling with amused contempt at this paragraph, if he deigns to read it. None the less, he is shallow in his perceptions, as well as wrong in his judgments, if he is not able to recognize both the charm and the power of the orator who can win such a response, at such a time, from such an audience.

And, in discussing the types of audiences Beecher and Fosdick addressed, we must not forget the lecture audiences Beecher commanded throughout the country. His lectures, "The Reign of the Common People" and "The Wastes and Burdens of Society" were in great demand. One lecture manager said he could always charge 25c extra

per course ticket when Beecher was scheduled to appear. And Fosdick's radio audiences ran into the millions. There has never been a more popular preacher to college audiences than Fosdick. Both names were magic in the lecture halls of America, although Fosdick lectured almost exclusively under religious auspices.

Beecher and Fosdick were different in regard to the preparation of a specific sermon. In his early years Beecher did write out his sermons, but at the height of his career his method was that of the genius, which would spell the ruin of a lesser man. He tells us that during the week he had several themes germinating in his mind, and, when Sunday came, he used to feel among the themes as a farmer feels among his fruit to discover which is the ripest. Sometimes he would discard this chosen theme when he got into the pulpit and proceed to preach upon another more timely and appropriate theme.

After breakfast on a Sunday morning, at the height of his career, Beecher would shut himself up in his study and work out the introduction and conclusion of his sermon, to set up the main lines of thought, and, when he heard the church bells toll he would slip on his coat and grab his hat and hurry over to the church. There he would develop the theme in the presence of his congregation. Too much detailed preparation would kill inspiration in the pulpit. It was this method of preaching that Henry W. Sage wanted young preachers to hear about at Yale Divinity School.

In contrast to this method Harry Fosdick was meticulous in the preparation of his manuscripts for his public appearances. It is of interest to compare and contrast the method of Henry Ward Beecher and Harry Emerson Fosdick in the preparation of the *Yale Lectures on Preaching*. Beecher says that the outline of his Yale Lectures came to him while shaving in his hotel prior to giving them. Harry Emerson Fosdick wrote Edgar DeWitt Jones that his Yale Lectures were the product of years of thought and study. In *The Royalty of the Pulpit*, p. 103, we read:

> I have no idea, either, how much time I spent in immedate preparation. For years I had been giving at Union Theological Seminary a year long course on the same subject I used at Yale. What I did, therefore, was to take advantage of the lectureship at Yale to arrange, condense, write out carefully and prepare for publication the material I had been working on for a long time.

In another connection in commenting on the preparation of his sermons, Fosdick said he would be desperately unhappy if he did not have his sermon written out by Friday noon.

Both preachers had a memorable way of stating their thoughts. Many compilations of Beecher's sayings have been made. William Norwood Brigance in his *Speech Composition* employs ten quotations from Beecher. This same book has three quotations from Fosdick. Beecher said, "Some people pray cream and live skimmed milk." Fosdick said, "Are you a part of the problem or a part of the solution?"

The two men differed in their delivery. Beecher, when he had the opportunity to build his church, built an auditorium. He told the architect that he wanted the congregation to surround him. "I want them to surround me, so that they will come up on every side, and behind me, so that I shall be in the centre of the crowd, and have the people surge around me." When Fosdick had the opportunity to build his church he built a Gothic structure, which would not have suited Beecher at all. Beecher said he could not abide what he

called a "swallow's nest on the wall," where the preacher was hidden from the congregation. He wanted to be seen. He said, "Sometimes the foot is emphasis." He employed a reading stand for a pulpit.

Beecher in his delivery was not afraid to be dramatic. One time he came into the pulpit of the Broadway Tabernacle rattling a chain and cried out, "This once bound a slave." At another time, he had a Negro slave girl in his pulpit and he pleaded for contributions to set her free. More than $3,000 was poured into the baskets. Spurgeon said this was the most dramatic illustration recorded in pulpit history.

Beecher was excellent at pantomime. One time when he was dramatizing a conversation with a ditch digger, he pantomimed the ditch digger removing the quid of tobacco from his mouth. To complete the action, he wiped his hand upon his trousers.

Beecher was a master of audience psychology when there were no courses in persuasion or in social psychology. Listen to this advice:

> People often say, "Do you not think it is more inspiring to speak to a large audience than a small one?" No I say; I can speak just as well to twelve persons as to a thousand, provided those twelve are crowded around me and close together, so that they touch each other. But even a thousand people with four feet space between every two of them would be just the same as an empty room. Crowd your audience together, and you will set them off with not half the effort. (*Yale Lectures,* First Series, p.72)

Charles Dickens, after he had given one of his lecture-recitals in Plymouth Church, sent back word to Beecher not to build another hall for speaking because Plymouth Church was perfect in all respects.

On the other hand, the Gothic structure fitted Fosdick's delivery. The years at Riverside called for a less emotional and dramatic delivery and a more carefully reasoned discourse from Fosdick than the years at Plymouth demanded of Beecher. Critics of Fosdick's delivery never fail to mention the unpleasant voice, harsh, high pitched, inflexible, as compared with the mellow voice of his contemporary Ralph Sockman. Beecher looked the orator, whereas—but let Fosdick tell it. In his autobiography, *The Living of These Days,* p. 91, he uses these words to describe himself: "When Fred Harris introduced us, Gulick looked at me with my nonmonastic, nonascetic, 'prosperous butcher-boy' appearance—as one newspaper reporter once described me—and said: 'You certainly do not look like the author of *The Meaning of Prayer.*' "

Lyman Abbott stated that Beecher did more to change directly the religious life, and indirectly the theological thought of America than any preacher since Jonathan Edwards. This gives a clue to his themes. Beecher preached the God of love rather than the God of vengeance. In his sermon "Preventive Religion", Fosdick quotes a passage from Beecher which gives an insight into the nature of Beecher's thought.

> Alongside this historic emphasis in the New Testament one must put the medieval conceptions of heaven and hell as a reason for stress upon the religion of rescue. Hell was a desperate reality to the whole Western World, whether Christian or non-Christian, and as far down in time as 1877 Henry Ward Beecher was thundering against this belief in Plymouth pulpit, saying, 'To tell me that back of Christ there is a God who for unnumbered centuries has gone on creating men and sweeping them like dead flies—nay, like living ones—into hell, is to ask me to worship a being as much worse than the conception of any medieval devil as can be imagined; but I will not worship the devil, though he should come dressed in royal robes and sit

on the throne of Jehovah.'

When Henry Ward Beecher gave the first *Yale Lectures* in 1872, the large part of the battle over Biblical criticism was still ahead. The preacher was still speaking in what was in many evident ways still an "age of faith," the break up of which Matthew Arnold was to sing in his "Dover Beach." But the theory of evolution was making itself heard. Beecher gave a series of sermons on this theory. His sermons were telegraphed verbatim to Chicago and printed in newspapers there. One of his volumes of sermons is called *Evolution and Religion.*

Beecher was well known to Fosdick. In Fosdick's publications quotations from Beecher are sprinkled over many pages. Did Fosdick learn his theory of objective preaching from Beecher or did he derive it, as Beecher did, from study and practice? The parallel is so interesting that it is worth-while to quote the statement of both great preachers on the method.

In his essay on "What's the Matter with Preaching?" (*Harper's*, 1928), Fosdick states:

> The text was good and the truth undeniable. The subject was well chosen and well developed, but for all that, nothing happened. The effect was flat. So far as the sermon was concerned, the congregation might as well have stayed home. It may have been a "beautiful effort," as some kindly woman doubtless told the preacher, but it did no business in human lives. The reason for this can commonly be traced to one cause: the preacher started his sermon at the wrong end. He made it the exposition of a text or the elucidation of a subject instead of a well planned endeavor to help solve some concrete problem in individual lives before him. He need not have used any other text or any different materials in his sermon, but if he had defined his object rightly he would have arranged and massed the material differently. He would have gone into his sermon via real interest in his congregation and would have found the whole procedure kindling to himself and to them.

In another way, Henry Ward Beecher said the same thing. (*Yale Lectures*, 1st Series, p. 11)

> There was a reason why when the apostles preached they succeeded, and I will find it out if it is to be found out. I took every single instance in the Record, where I could find one of their sermons, and analyzed it and asked myself: "What were the circumstances? Who were the people? What did he do?" and I studied the sermons until I got this idea: That the apostles were accustomed first to feel for a ground on which the people and they stood together; a common ground where they could meet. Then they heaped up a large number of particulars of knowledge that belonged to everybody; and when they got that knowledge which everybody would admit, placed in a proper form before their minds, then they brought it to bear upon them with all their excited heart and feeling. That was the first definite idea of taking aim that I had in mind.

To the student of rhetoric it is worthwhile to compare the theory and practice of two pulpit geniuses such as Beecher and Fosdick. Beecher took time out to deliver his *Yale Lectures on Preaching* (1872) which have so greatly enriched our knowledge of extemporaneous speaking. How wonderful it would be if Fosdick could be persuaded to write a book on preaching or, at least, gather together his chapters and essays that deal with the problem of preaching. I can think of three contributions that should be in such a book: "Animated Conversation" from Joseph Fort Newton's, *If I Had Only One Sermon to Preach* (1932); *The Harper's Magazine* article on "What's the Matter with Preaching" (1928); and the chapter, "Learning to Preach" from his autobiography, *The Living of These Days* (1956). So much of rhetorical theory has been developed by preachers, such as, Blair, Campbell, and Whately.

Elements of Medieval Horror Tragedy In the Duchess of Malfi

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Evaluation of modern plays becomes more precise as we gain insights into the great plays of the past. John Webster wrote two plays, The Duchess of Malfi and The White Devil, in which the elements of horror contribute to the greatness of the play. Only by relating these elements to the preceding Medieval period can we fully appreciate the skill of his compositions. This paper deals directly with The Duchess of Malfi.

So many critics of the Elizabethan period place John Webster in a place second only to Shakespeare in the development of tragedy[1] that one wonders what he has done in his two great plays that justifies such a high position. Gassner feels that Webster reached the zenith of his art in *The Duchess of Malfi*,[2] while others favor *The White Devil*. Gassner, in supporting the former, says:

> Only Shakespeare and, to some extent Marlowe equal the tragic utterance of this grotesque but touching play which piles terror upon terror and attains sublimity in defiance of all the rules of good taste. In stripping off the mask from power and sanctimoniousness the play may be said perhaps to point a moral, to constitute a kind of reductio ad absurdum of Renaissance ruthlessness and individualism. But it is essentially a timeless nightmare in which "human beings are writhing grubs in an immense night," though, as the author of this statement, Rupert Brooke failed to observe, the night is of their own making.

In this quotation there is an interesting lead for the sources of "terror" found in the plot of *The Duchess of Malfi*. For certainly terror, or horror, is the epitome of the entire play. The author seemed compelled to satiate the audience with fear, and possibly pity, but fear was more important to him. Charles Lamb's frequently quoted analysis of the spirit of Webster's writing notes:

> To move a horror skillfully, to touch a soul to the quick, to lay upon fear as much as it can bear, to wean and weary life till it is ready to drop, and then step in with mortal instruments and take its last forfeit; this only Webster can do.[3]

We might well review the plot of this play in order to focus upon key points.

> The Duchess of Malfi, a widow, falls in love with and marries Antonio Bologna, steward of her household. Her brothers, the Cardinal and Ferdinand, Duke of Calabria, incensed at her for thus dishonoring the family, pursue her with every form of vindictiveness. They cause her to be banished from Ancona, where she and her husband and children had taken sanctuary at the shrine of our Lady of Loretto. Daniel de Bosola, the Duchess's own gentleman of the horse, who is used as a spy and tool by her brothers, is sent to tell her

> that she must be parted from her husband. The fourth act is a crescendo of horrors. Ferdinand gives to the Duchess the hand of her dead husband, wearing the ring she gave him. Eight madmen are let loose to dance round her without shaking her resolution. Preparations for her own violent death are made in her presence, her coffin brought in and a dirge sung before she is strangled. Her children, and Cariola, her faithful servant and confidante, suffer a like fate. Even Ferdinand, who with diabolic cruelty had ordered her death is seized with penitent horror ..... Ferdinand goes mad, Bosola stabs the Cardinal, and Bosola receives his death wound from Ferdinand, but kills his assailant.[4]

The ability to work the plot carefully might be measured in the contrast of horror with the delicate love story between the Duchess and Antonio. This contrast gives considerable beauty to the entire story and furnishes relief from the "dance of death" which permeates so much of the writing of Webster. The author's skill in handling these two elements was commented on long ago.

> Few dramas possess a deeper interest in their progress, or are more touching in their conclusion, than *The Duchess of Malfi*. The passion of the Duchess for Antonio, a subject most difficult to treat, is managed with infinite delicacy: in a situation of great peril for the author, she condescends without being degraded, declares her love to her dependent, that he is the husband of her choice without losing anything of dignity and respect, and seems only to exercise the privilege of rank in raising merit from obscurity. We sympathize from the first moment in the loves of the Duchess and Antonio, as we would in a long-standing domestic affection; and we mourn the more over the misery that attends them because we feel that happiness was the natural and legitimate fruit of so pure and rational attachment. It is the wedded friendship of middle life transplanted to cheer the cold and glittering solitude of a court: it flourishes but a short time in that unaccustomed sphere, and then is blasted forever.[5]

Let us look for a moment into Gothic tragic form to find some source for the horror which places this play on such a high plane in the later period when Elizabethan tragedy was becoming excessively sentimental, thus, according to Brooke, causing Webster "to appear even more misty and mighty than he really is, because he is the last of the earth, looking over a sea of saccharine."

Greek tragedy involved death, but never reached a stage where torture and horror seemed to be the primary purpose. The scene in the darkened chamber, with the presentation of her husband's dead hand to the Duchess, employs sadistic terror. Farnham, in his study of the medieval, furnishes us detailed insight into some of these elements and aids us in understanding this terror element as well as other medieval influences upon the Elizabethan tregedy.[7] He particularly points out that the spirit of the Christian European, known as Gothic, is strongly bent upon concluding tragedy with death. The Gothic outlook involved a sense of "sin" in the Garden of Eden, a belief that man carried the sin of Adam with him. Redemption for this sin and others could be found in death, and thus the "dance of death" becomes a frequent device in Elizabethan tragedy. This dance becomes a lengthy and fascinating affair in *The Duchess of Malfi*. We are soon made aware that the brothers will be thwarted in their attempts to control the Duchess and that the death of someone will follow. The lethal instrument is early sharpened and suspense grows as we feel that the fatal blade will find its mark. During this dance we are introduced to the devilish tortures of the damned which were also a part of Gothic religious beliefs. Where Greek tragedy does not deny the physical indignities of death, it seldom places them in a scene on stage. Gothic tragedy,

however, emphasizes the physical indignities in the form of horrors, but reaches a spiritual height comparable to that of Greek tragedy. Its level of attainment is far above the morbid level upon which Seneca's tragedy of horrors moves and wholly has its being. Farnham's comparison between the Gothic and the Elizabethan tragedy is worthy of attention:

> Medieval ingenuity seeks devotedly to let mankind see itself in disgustingly perishable flesh. To say that the literary man, the pictorial artist, or the public at which both aim their work never for a moment take morbid interest in all this gruesomeness, would be to say that they are not human. But there always is a recognized larger justification for this employment with horror. The abasement of man active physically has deeper meaning because it helps the elevation of man's spiritual power of achievement is thought of in terms that are, in a large part, not of this world. Elizabethan tragedy early comes to realize the melodramatic appeal lying in the horrific drama of Seneca and sometimes strives to possess that appeal itself. But as an antidote to Senecan morbidity it inherits itself from the Middle Ages a sense of the contrast between the physical ignobilities and spiritual nobilities which may be shown in man. And at its best Elizabethan tragedy unlike Medieval tragedy, can bear witness effectively to man's spiritual greatness, presenting it in terms of this world, and bring it sharply to our understanding.[8]

(This is a reduction of man to a physical world of men and nature in death.)

As the plot of the play unfolds, we watch the Duchess, Antonio, and their children reduced from their lofty position to the status of pursued animals. They are tortured and stripped of their nobility. Then their combined torturers and murderers lose all they hoped to gain from their efforts.

We find little in this play to relate life with a moral code. The evil designs of the Duchess's brothers are made known early. We see the Medieval cycle of ascent through the first part of the play and feel some hope that the Duchess will find happiness, but the warnings of doom are evident and we know it is only a matter of time until forces of evil will attack. With the attack we begin the latter half of the cycle as the struggle and loss of position continues to the end. During this process we find Bosola planning to revenge the act in which he was a willing tool, but his revenge is also denied. Thus we again are reminded of the Gothic code in which villainy is not allowed to be victorious at the last. The attack upon human pride, the grossness of the flesh and fleshy death, and the breakdown of moral responsibility remind us that "the yoke of life is hard, but supremely worth bearing in the interest of general good, even though the ultimate reasons for its being hard are not brought out to our perception."[9]

A second major feature of Gothic tragedy was its frequent turn to the biographic form. This form utilized the lives of historical or semi-historical people in a manner Farnham describes as *the tragic wheel*. During the first half of the play we find a rise to the pinnacle and in the last half the decline of the wheel, carrying with it in its descent the characters who were earlier borne aloft. We note the upward motion of this wheel in the marriage of the Duchess and Antonio (against the implicit orders of her brothers, which for some reason are never totally understood) and the fruition of that love in their several children. Even the presence in the house of a spy does not stop the steady ascent of the wheel. With the dropping of the "christening form" the wheel begins its downward path accompanied by the struggle for escape, the increasing torture and finally death.[10]

The true Elizabethan tragic world outfaced death and horror, if not with Medieval faith in another life, then with defiant carelessness or with gallant faith in this life despite its ugliness. Farnham presents an interesting argument indicating a national pride in ability to face death. In reporting the work of one Barclay, who lauded most European races except the Spanish, he sets an interesting backdrop for our many Elizabethan plays in which the Spanish are used in ways "not kind." The entire intrigue in *The Duchess of Malfi* likewise is a discredit to the Spanish nobility as well as the Spanish churchmen.[11]

It is interesting that Gassner feels that these tortured characters appear more likable to us than those in *The White Devil*, because they are innocent and lovable, and that reality has been exceeded in their torture, while in *The White Devil* it was not. For these and other reasons he feels the play over-rated.[12] Both plays were based upon Italian biographical stories and Lope de Vega wrote a play from the same source.[13] There seems no reason to believe that either play-wright knew of the other's work but each developed his play from similar sources. The source of Lope de Vega's play is the *Novelle of Bandello*, Part 1, N. 26, in Belleforest's translations of the Bandello, N. 19; the plot is also found in Painter's *Palace of Pleasure*, Vol. ii. N. 23 ed. Haselwood, and in Beard's *Theatre of God's Judgments*. Lope did not write his play until 1618, two years after the completion of the Webster script and five years before it was published.[14]

In *The Duchess of Malfi* we have elements from the Classic, both Greek and Roman. The use of disguise, which finally turns the direction of the play, is noted in the use of Bosola in the house as a servant. Even the disguise (to the brothers) of Antonio, who remains, in their mind, only the Steward of the Household, intensifies the suspense of the play through the revelation of the identity of these characters. The continued disguise of the Cardinal as a participant in the murders carries elements of the Greek "discovery" approach.[15]

The Restoration dramatists made some changes in this weighty tragedy, as they made "improvement" upon many of the Elizabethan masterpieces and near masterpieces. One adaptation entitled *The Unfortunate Duchess of Malfi*, or the *Unnatural Brothers*, was produced at the Haymarket in July of 1707 with Mills as Bosola, Booth as Antonio, Bergruggen as Ferdinand, Keen as the Cardinal, Mrs. Bradshaw as Julia, and Mrs. Porter as the Duchess. We can well imagine Keen, with his feeling for the grotesque, in the horror scenes. One other adaptation, *The Fatal Secret*, is particularly interesting for its reduction of the total tragedy by the device of making Bosola an honest man at the end of the play.[16] The title was changed to *The Fatal Secret* for the production at Covent Garden in April, 1733, with Quinn as Bosola, Ryan as Ferdinand, Walker as the Cardinal, Milward as Antonio, and Mrs. Hallam as the Duchess. Quinn's choice of the Bosola part for himself indicates again the importance that he and other actors of the time attached to this character in the play.

Using Hazlitt's description, then, we find Webster's *The Duchess of Malfi*, a "rare combination of weird, gloomy, morbid case, like Marlowe but raised to a higher power; his words are full of rich but terrible graces." Comparing him with Decker, Hazlett comments that

> Webster gives more scope to the various combinations and changeable

> aspects of the simple, uncompounded elements of nature and passion, brings them into dramatic play by contrast and comparison and flings them into a stage of confusion by a kindled fancy, makes them describe a wider arc of oscillation from the impulse of unbridled passion and carries both terror and pity to a more painful and sometimes an unwarrantable success.[17]

Webster delighted in suggesting horrible imaginings and in adorning his sentiments with some image of tender and awful beauty.

Both the *Duchess of Malfi* and *The White Devil* are full of horror. The characters are reduced to ignoble physical levels through application of the Medieval emphasis upon the self-persecution, the sinful life in biographic form. The wheel turned, and in the period when tragedy was becoming sickeningly sweet with sentimental approaches one writer was able to regain some lost majesty through terror, horror and the grotesque.

FOOTNOTES

[1]Philo M. Buck, Jr., et al. *A Treasury of the Theatre,* (New York: Simon and Schuster, 1940), pp. 1139-40.

[2]*Ibid.* p. 1140.

[3]*Ibid.* p. 1140.

[4]Helen R. Keller, *Readers Digest of Books,* (New York: The MacMillan Company, 1937), p. 242.

[5]Reverend Alexander Dyce, *The Works of John Webster,* (London, George Rutledge and Sons, 1877), pp xiv-xv.

[6]Brooke, Rupert, reprinted in Gassner, op. cit. pp. 1140.

[7]Willard Farnham, *The Medieval Heritage of Elizabethan Tragedy,* (Berkely: University of California Press, 1936), pp. 421-268.

[8]Farnham, Ibid, p. 423.

[9]Ibid, pp. 442-3.

[10]Ibid, pp. 446-7.

[11]Ibid, pp. 428-31.

[12]John Gassner, Ibid., p. 260.

[13]Martha Bellinger, *A Short History of the Drama,* (New York: Henry Holt and Company, 1927), pp. 242-3.

[14]Rev. Alexander Dyce, *The Works of John Webster,* (London: George Rutledge and Sons. 1877), p. 54.

[15]Maxwell Anderson. "The Essence of Tragedy," (Reprinted in Barrett H. Clark, *European Theories of the Drama.* (New York: Crown) pp. 444-48.

[16]W. Davenport Adams, *A Dictionary of Drama,* (London: Chatto and Windus, 1904), pp. 431-2.

[17]John S. Keltie, *The Works of the British Dramatist,* (Edinburgh: William P. Nimmo and Company, 1879), pp. 316-345.

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A Modern *Everyman*

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In modern tragedy, there is often a similarity between the form of the play and the typical form of the English morality drama. This similarity is typified in Arthur Miller's DEATH OF A SALESMAN which bears a distinct resemblance to the major English Morality drama, EVERYMAN.

In many instances, modern drama has adapted the allegorical characters and the didactic purposes of Medieval morality drama. One aspect of this adaptation is the development from the allegorical Everyman to his modern counterpart "anyman." For example, Arthur Miller's modern tragedy *Death of a Salesman* (1949) focuses on Willy Loman, a man no more identifiable than an allegorical character. At Willy's funeral his eldest son Biff describes the pathetic salesman with the words, "He never knew who he was."[1] This statement suggests the shifting character of Willy, whom no one could really know. A dreamer without real identity, Willy, like Everyman, has tried to carry with him false qualities, all of which desert him in his last hours. Unlike Everyman, Willy cannot plead, "Good deeds, I pray you help me in this need,/Or else I am for ever damned indeed."[2] Without good deeds to accompany him, Willy must cling to the hopes and values of a false past.

Willy has had a glorious dream, has become a victim of delusions, and is doomed, simply because his dreams were not true even at their inception. This new Everyman is described by his creator as one who "does not have a grip on the forces of life, and has no sense of values which will lead him to that kind of grip . . . "[3] A lost soul in a complex society, Willy is "a victim; he didn't originate this thing."[4] In the words of another commentator, "Willy does not really know what hit him."[5] Willy Loman is the victim of strange outer powers which he can neither understand nor control. While Willy does not greet approaching death with the flippancy of Everyman, his attempts to avoid an honest recognition of his own failure are as deceitful as the bribes Everyman offers to avoid death. (*See Everyman*, p 34.)

Miller states that Willy's final actions stem from the source of all his troubles: "tremendously powerful ideals."[6] These ideals are the values of Willy's youth and no longer apply to a changing world. Indeed, these ideals were distortions of reality even at their inception. Yet Willy clings to his lifelies in an attempt to avoid the reality of self-recognition. As the real world bears down on him, even the verbal lies are no longer possible, and Willy pleads with his son Biff for help:

> I was fired, and I'm looking for a little good news to tell your mother . . . . The gist of it is that I

> haven't got a story left in my head, Biff. So don't give me a lecture about facts and aspects. I am not interested. (p. 37).

Willy has been deserted by the values he expected to accompany and comfort him throughout his life.

The source of Willy's twisted ideals is Dave Singleman, who aroused Willy's interest and envy. Willy describes the eighty-four-year-old salesman in loving terms:

> And old Dave, he'd go up to his room, y'understand, put on his green velvet slippers — I'll never forget — and pick up his phone and call the buyers, and without ever leaving his room, at the age of eight-four, he made his living. And when I saw that, I realized that selling was the greatest career a man could want. 'Cause what could be more satisfying than to be able to go, at the age of eighty-four into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people? . . . . When he died, hundreds of salesman and buyers were at his funeral. Things were sad on a lotta trains for months after that. (p. 28)

Willy's ideal is that of an era which lies in the grave with Dave Singleman. This is the man Willy wants to be, a man whose success seems easy. The lifetime of work which may have been behind Dave Singleman's final years is not apparent to Willy. He sees only the admirable last moments. Dave Singleman, as his name suggests, was a unique person. Willy errs in patterning himself after a false image. The result is that, where Dave sat in his room wearing green velvet slippers, Willy trudges the dusty streets in shoes whose luster is quickly dimmed.

For Willy, however, success does not mean only popularity. With popularity comes riches, the riches not of labor but of luck. Willy's material symbol is his brother Ben, a man who sums up the fortunes of life with this pat statement: "William, when I walked into the jungle, I was seventeen. When I walked out I was twenty-one. And, by God, I was rich!" (p. 18) Willy got lost and never emerged from the jungle. Instead, he remained immersed in dreams of glory and wealth adapted from Dave Singleman and Ben. These impossible dreams made Willy less of a salesman than he might have been.

Interesting enough, Willy's friend Charley characterizes him as a salesman: "The only thing you got in the world is what you can sell. And the funny thing is that you're a salesman, and you don't know that" (p. 33). Instead of selling his wares, Willy has spent his life dreaming, molding himself and his sons according to unworkable platitudes. Willy explains his credo after his return from an unsuccessful selling tour:

> [One] can get the best marks in school, y'understand, but when he gets out in the business world, y'understand, you are going to be five times ahead of him. That's why I thank Almighty God you're both built like Adonises. Because the man who makes an appearance in the business world, the man who creates personal interest, is the man who gets ahead. Be liked and you will never want. You take me, for instance. I never have to wait in line to see a buyer. "Willy Loman is here!" That's all they have to know, and I go right through. (p. 12)

Like Everyman, Willy appeals to Beauty, Strength, and Fellowship, and is deserted by them.

In his last moments, Willy feels the loss of Kindred. His own sons shamefully leave him in a bar. Pain and ignominy mar Willy's frustrated dreams; his choice of companions for the journey through life has proved an error. As both the figure in a morality play and the character in a modern tragedy, Willy is a pathetic creature who has never resolved the eternal conflict between reality and delusion. Having chosen an unworkable life-lie, bolstered it with impractical clichés, and clung to false values, Willy elects death in

preference to forsaking his delusions. Nevertheless, as Willy departs toward his car and eventual death, he still appeals to those false companions, Strength and Fellowship and Kindred, elegiacally advising,

> Now when you kick off, boy, I want a seventy-yard boot, and get right down the field under the ball, and when you hit, hit low and hit hard, because it's important boy . . . . There's all kinds of important people in the stands, and the first thing you know . . . . (p. 47)

The epilogues spoken after the deaths of Everyman and Loman contrast strikingly. The moral for Everyman reminds us that all his qualities "do Everyman forsake,/ Save his Good-Deeds . . ." (p. 43). Willy's epilogue is a reminder of the salesman "out there in the blue riding on a smile and a shoeshine" (p. 48). There is no Trinity to greet Willy as there is for Everyman. (*See Everyman*, p. 44). Instead, the dead salesman's wife kneels at his grave to mourn: "I search and I search and I search, and I can't understand it, Willy." Then the wife talks of their house, of the amortized mortgage, and tells Willy, "We're free and clear . . . We're free . . . We're free . . . We're free . . . " (p. 48). But Willy's only freedom is in the grave. He had consciously patterned his life after the example of Singleman, and that example did not serve for Loman. While Willy is still the allegorical character found in morality drama, he is something more: as Arthur Miller admits, today's Everyman is a victim.

FOOTNOTES

[1]Arthur Miller, *Death of a Salesman*, in *Best American Plays*, third series, ed. John Gassner (New York: Crown Publishers, 1952), p. 19.

[2]*Everyman*, anon., in *Representative English Plays*, second edition, eds. J. S. P. Tatlock and B. G. Martin (New York: D. Appleton-Century Company, 1938), p. 43.

[3]Arthur Miller, as interviewed by Phillip Gelb, "Morality and Modern Drama," *Educational Theatre Journal* (October, 1959), pp. 198-199.

[4]*Ibid.*, p. 192.

[5]Brooks Atkinson, "Tragedy to Scale," The New York *Times* (September 1, 1957), Section 2, p. 1.

[6]Miller, "Morality and Modern Drama," p. 192.

Shavian Applications of Phonetics

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This article accounts for George Bernard Shaw's interest in phonetics by describing ways in which he used it and proposed that it could be used.

The quality of the thinking of George Bernard Shaw is seldom to be questioned. Certainly it was never questioned by the irascible gentleman himself and otherwise has been questioned mostly by those who have failed to keep up with the social progress of their day. There have been times when Shaw was met with temporary refusal to accept his ideas, only to have the passage of years somehow prove him right.

He was a reformer of the most persistent sort — obsessive compulsive through and through. When the public refused to open its eyes to his ideas in his early novels, he turned to dramatization in an attempt to pry open their eyes, because the theatre happened to be getting a large hearing at the time. Even though we may be inclined to think of him as a social heretic, he manages to use his linguistic magic to turn incredible phrases into believable truths. He is so clever at molding language to the presentation of his ideas, that one is drawn as surely as a fly by a spider into his linguistic web. His ability to use the language profitably in the achievement of his desired aims, perhaps, led him to develop a personal respect for it and an interest in it that went almost beyond explainable limits. He keenly sensed his great indebtedness to the language he used to express himself. He not only saw the power of his pen in the written form of the language, but in the society about him, the spoken word at work with great force. By the term, "Shavian applications," is meant such employments as were made by Shaw himself, as well as those suggested by or referred to in his writings. The purpose of this article is to identify as many of these various uses of phonetics as possible.

One of the applications of phonetics found to be most useful by Shaw was a literary one in the writing of dialogue for his plays. He liked to write the "social problem" type of play, and this demanded the inclusion of characters representing a variety of social backgrounds with their dialectal variants in speech. His knowledge of the science of phonetics enabled him to write more accurately into his plays the dialect of such characters as Drinkwater in "Captain Brassbound's Conversion."

His concern for the oral form of the language is most invitingly expressed in his great play, "Pygmalion," in which his interest in phonetics reached a peak. In a sense, Henry Higgins, one of the main characters, was a speech

therapist. Liza Doolittle spoke a substandard dialect which he taught her to replace with standard speech. Such dialect problems are the province of the professional speech clinician, and phonetics in this way is given a clinical application. In a curiously reversive, yet typically Shavian way, Liza's speech adjustment problems seemed to increase after she learned to speak "properly." She then says to Henry, "I sold flowers. I didn't sell myself. Now you've made a lady of me I'm not fit to sell anything else. I wish you'd left me where you found me."[1]

The application of phonetics to problems of social adjustment is brought out in Act One of "Pygmalion" where Henry speaks of men who "begin in Kentish Town with eighty pounds a year, and end in Park Lane with a hundred thousand. They want to d r o p Kentish Town; but they give themselves away every time they open their mouths." Henry gives them speech instruction and thereby helps them win acceptance in their elevated social circles. It is possible to project this social application of phonetics to a theoretical extreme on a societal, rather than an individual, level. The validity of this suggested extreme depends to a great extent upon Shaw's sincerity in upholding his socialistic convictions, which are given expression in so many of his plays. It may be that Shaw saw in phonetics a means of solving some of the social problems of his society. To him, it was modern man's right to change the social order to conform to what it ought to be, regardless of historical tradition. In "Pygmalion" he made a case for the thesis that one's oral performance determines one's station in life. The story of Liza Doolittle is an account of achieving a higher social status by changing one's speech with the help of a phonetician. Shaw demonstrated how Liza could be as socially desirable as a duchess by learning to talk like one. This is a great consequence to assign to oral language, and probably Shaw himself would be among the first to admit that one's speech is only one of the many factors which determine the social value of one's life. It would be oversimplifying causation to admit less. At any rate, he may have entertained the thought that the socialistic ideal of equality of men could be realized, in part, by teaching everyone to talk alike. He was encouraged in the credibility of this idea by the fact that in England, dialectal differences in speech were strongly related to the social differences of their speakers.

This projected extreme is helpful in explaining the relationship between Shaw and Henry Sweet. For the accomplishment of the mission which Shaw may have envisioned, he had hoped to enlist the phoneticians, so he began to cultivate the most important one of the day, Henry Sweet. He had met Henry Sweet in 1888 when both were members of the Committee of the Shelley Society at the University College. At the time Sweet was a famous authority on phonetics and a lecturer at Oxford. Shaw "conceived a great admiration for"[2] Sweet, in part, because he was sincerely grateful for the work Sweet had done to father phonetics as an exact science and partly because he needed him in his campaign for social reform.

Shaw was usually successful in enlisting support for his ideas, but his intended strategy for this idea apparently failed. He expected to team up with Henry Sweet and polish off its acceptance in a hurry, but Sweet was more of a scholar than a reformer. Sweet was more content with quiet achievement, and his personality did not mesh with Shaw's expansive self-realiza-

tion. In the introduction to "Pygmalion" is expressed disappointment in Sweet's failure to cooperate in the realization of the idea. To find something comparable in literature is not easy. Any other writer attempting such castigation in print would sound almost embarrassing, but Shaw comes off, as usual, with one's respect for his ability to put into words successfully what other writers could not. Shaw is plainly frustrated, but he makes it clear that the resulting damage belongs to Sweet. By using words to focus attention away from what must have been a keenly felt reversal of his own, he makes Sweet look almost doltish for failing to accept the gratuitous advantage that was so obligingly dangled before him.

In the lines of "Pygmalion" are suggested still other applications of phonetics. An experimental application is suggested in Act One in which Henry says. ". . . and on the profits of it I do genuine scientific work in phonetics . . . " Much of the play is set in Henry's laboratory, which was equipped with the mechanical instruments that were available at the time.

The mutual enthusiasm for a linguistic application of phonetics brought Henry and Colonel Pickering together at the beginning of the play and motivated the whole plot. Henry was a collector of specimens of dialect, and Colonel Pickering was "a student of Indian dialects."[3]

Perhaps Shaw's strongest phonetic desire was to reform English spelling to make it conform to phonetic principles. It is possible that he did not make this proposal with serious intent, but, at least, he willed a large sum of money to the advancement of such an idea. It seems that he could hardly bear to look around him and see other languages, such as Spanish, possess this desirable characteristic and keep from launching a movement to change his own cumbersome English. There were times before Shaw when this might have been accomplished more easily, and alphabets were devised for the purpose. But for the fickle heart of the English queen, Charles Butler, for example, might have succeeded with his system of simplifying spelling during the reign of Elizabeth I. But as Elizabeth's personal affinity turned away from Butler and focused upon Lord Essex instead, so with it died her enthusiasm for what he might have accomplished in improving our spelling.

Our better linguists of today have a sympathetic respect for the idea of spelling reform and may possess a kindred hope, with Shaw, that it might be accomplished, but they generally do not allow themselves to expect it ever to be achieved. The odds are great against it. It is almost foolish to speculate on the likelihood of Mr. Shaw's dream becoming a reality. Spelling reform is a kind of linguistic change, and it could expect to meet with some of the same resistances that any other artificially induced language change would meet. English is used in so many parts of the world that it would be difficult to marshall the widely scattered forces necessary to lead spelling through a reformation. Our diverse systems of law, customs of language employment, and national allegiances would make it difficult to motivate the international movement that would be necessary to succeed. The main seats of our language, Britain and America, have been traditionally the main Western sources of ideas on freedom. Britain has its Magna Carta, the United States its Bill of Rights and its Declaration of Independence, for example. Because of this tradition of freedom, we have been

reluctant to subject ourselves to official legislation on matters of language. We have nothing that compares with the prescriptive Academy of some of the other nations of the world. We have become so permissive linguistically that the important modern criterion of language is now usage.[5] With this permissive attitude held by the users of the language, it would be difficult to prove to them that language should be any other way but what it is. There would be resistance to change merely because it was a departure from an established cultural tradition and widespread habit. Most of the people who use the language would not be concerned about its improvement.

The library loss would be tremendous. Within a generation after changing our spelling, our present library materials possibly would become obsolete. Then there would be the question of whether or not this great loss could be absorbed financially.

Before we dismiss Shaw's idea as impossible, however, we should observe two faint glows on the linguistic horizon. (1) Sweeping language reforms *are* possible. This is evidenced by the imposition of ancient Hebrew upon the inhabitants of modern Israel. There was a strong motivational factor involved there, however, which does not yet have a counterpart in English spelling reform. After Israel was created, great numbers of immigrants descended upon the country, bringing with them many different language backgrounds. The problem of communication became acute. The solution, which has proved to be a happy one, was to adopt a single national language through a legislative process. If such a great change in language usage could occur successfully in one instance, it may be that a great change in the spelling of English could occur in another instance. (2) After a belated and very cautious beginning in the employment of phonetic symbols to indicate pronunciation in dictionaries, it now appears that a trend is underway in that direction. If this is ever completely accomplished, we will have a large segment of the population informed in the usage of phonetic symbols. It may then be possible to begin the adoption of a phonetic system of spelling.

Shaw saw the possibility of using phonetics in at least six different ways: its literary, clinical, s o c i a l, experimental, linguistic, and orthographic applications. The general acceptance of literary, clinical, experimental, and linguistic applications has been so complete as to obviate the necessity of developing them fully in this article. It will be interesting to see if the future deals any kindlier with his social and orthographic applications than has the past. His basic ideas are attractive enough to make one wonder how considerations as "Is it practical?" and yet so impossible. But Shaw concerned himself little with such considerations as "Is it practical?" or "Is it possible?" His main question was, "Is it desirable?" And one can hardly restrain himself from suspecting the possibility of another consideration, "Is it Shavian?"

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[4]Claude M. Wise, *Applied Phonetics* (Englewood Cliffs, Prentice-Hall, Inc., 1957), Cf. footnote p. 8.

[5]Albert C. Baugh, *A History of the English Language* (New York, Appleton-Century-Crofts, Inc., 1935), p. 349.

[6]John S. Kenyon, "Need of a Uniform Phonetic Alphabet," Quarterly Journal of Speech, October, 1951.

Design for Delivery of the Sermon

JOHN T. MARSHMAN

In the first section, three styles of the preacher are discussed — minor melody, dogmatic and belligerent and the droning monotonous style. Causes and cures of these styles are suggested. In the second section, effective and acceptable style of delivery is defined. Intimacy, sincerity and communicative vitality are discussed with the methods for their attainment.

One of the most censorious criticisms of a fellow student in my classes at Ohio Wesleyan was to say that the speaker was preachy in his delivery. When I would question the critic as to what he meant by the term preachy, the answers were various and indefinite. I was interested in finding out whether there was a style of speaking peculiar to the preacher which was more or less offensive, for I was not only a teacher of speech with many students in my classes from time to time who were embryonic preachers, but I was also an ordained minister with considerable experience in the pulpit.

When the student-critic was pressed for an answer, he might come up with some such answer: "He had pulpit inflections or intonations which gave a wistful sadness to his speaking." These so-called inflections are not really inflections at all but are rather the absence of inflections; they are song notes, not speech notes (song notes are on one pitch level while speech notes are through pitch, inflected up or down, never remaining a perceptible length of time, as do song notes, on one pitch level or, if inflected at all, the inflection is by half tones which makes for a minor melody). Song notes in minor melody are due in large measure to an unconscious vocal response supplied by the solemnity of the worship service. Hence it is more often present among preachers than anyone else. It has something of a funeral effect, a wistful sadness. Preachers, at times, get caught in the mood of the solemnity of the service and confuse the sound of seriousness with the substance of it; this style may become a habit and as a result reduce the effectiveness of the speaker's delivery.

A well-spoken speech is not a soliloquy. A speech is not finished until it reaches its destination, delivers itself of its content and intent. The intent or purpose of a speech is as important, if not more so, than the content. The most effective way of obtaining the purpose of a speech depends very much on the style of delivery, and surely the style of delivery that our student-critic calls pulpit inflections which we have characterized as a minor-melody, soliloquizing style and which is more or less a self-indulgent philosophizing will not do it. The speaker must always guard against self-absorption in his own ideas, mood, and aspirations. He must be window-conscious, not mirror-conscious; that is, he must be audience-conscious, not self-conscious.

Let us turn again to another student-critic who says that his fellow student's style of speaking was preachy because it was declamatory. "He was trying to get something off instead of something over or in."

I recently sat with an English teacher of one of our large universities, listening to a well-known preacher over the radio whine out in melancholy periods his excellently worked out sermon in a minor-melody style, not so pronounced as some that I have heard, but sufficiently so that this teacher exclaimed to me, "Why do preachers always have to cry when they preach?" I replied, "Not all of them do." Whereupon, she retorted, "Well, they either cry or yell." Of course, this is an over-statement, but I must confess that some of them still do! Unfortunately, they are not all confined to preachers alone. This criticism brings us up sharply to a second preachy style of speaking.

A speech should not be a declamatory harangue that yells and trumpets its precepts.

The declaimer overuses force and falling inflections as methods of emphasis, sometimes intensified by bringing his fist down on the pulpit or podium. Force should always manifest the degree of mental energy, not physical. The declaimer is more apt to antagonize an audience than win it. I recall the story of the little fellow, five or six years old, who went to church with his father one Sunday morning. The preacher was the declamatory type. In the midst of the preacher's vociferousness, accompanied by pounding the pulpit, the little fellow pulled his father's head over to him and in an excited whisper said, "Why doesn't someone go up and fight him?" There can be no sharing of the speaker's experiences in a declamatory style of speaking because the speaker is not *en rapport* with his audience. He is only putting on a personal performance. In such a performance, wherever it may be, the speaker is only making the "judicious grieve." Let us reform such style altogether. Here are the Scylla and Charybdis in preachy speaking: self indulgent philosophizing on the one hand and declamatory haranguing on the other. In escaping one or the other we may run into another preachy style which our third student-critic has called preachy because it was monotonous droning.

Our student may not understand that the word monotony has acquired through the years a different connotation than it originally had. The word is no longer confined to its etymological meaning, "having one tone"; it now carries with it the meaning "lack of variation in voice modulation." Someone has said, "One day, *ennui* was born from uniformity." That's just it uniformity, lack of variation.

That master of audiences, Charles H. Spurgeon, had this advice for young preachers: "Keep on, and on with commonplace matter and monotonous intonations and you are rocking the cradle, and deeper slumbers will result; give the cradle a jerk, and sleep will flee."[1] The jerk in this case will be a fitting and changed intonation that provides the stimulus. "Where there is prosing in the pulpit, there will be dozing in the pew."

Emerson once said, "The virtue of art lies in detachment." Speaking is first and foremost an art and right here is where the monotonous speaker fails; he doesn't detach one line of thinking from another. All his thought and feeling are expressed in the same vocal modulation, repeated over and over. Unless there are changes in

key and inflection to fit the fundamental changes in the main current of thought and in the logical sequence within the current itself, there will be not only monotonous droning but also there will be no intelligibility. It is incumbent on the speaker, if he is to avoid the droning style, to be constantly aware of the continuity of thinking while speaking. Herbert Spencer once remarked, "Cadence," by which he meant inflection, "is the running commentary of the emotions on the propositions of the intellect." Of course, monotony may arise from repetitious bodily mannerisms, gestures, as well as from repetitious intonations, but in either case the result is the same.

So there you have it: chanting-soliloquizing in minor-melody, declamatory haranging, and monotonous droning. Our student-critics have characterized all three as preachy. Because of their frequency, obviousness and offensiveness in the pulpit, we believe that we are justified in stamping them as preachy and, therefore, offensive styles of speaking on any occasion. We have tried to describe each one so that it may be recognized, and in some instances we have hinted at causes and cures.

Having pointed out in the preceding pages the preaching styles of delivery that are ineffectual and many times offensive, although none of them are as prevalant as they once were, we are obliged to cite and characterize a design of delivery that is acceptable.

Saint Paul, writing to the Colossians sums up admirably a design for a pleasing delivery: "Let your speech be full of grace, seasoned with salt."[2] It is true that Paul is here talking about everyday speech and not public address as such, but what better style than heightened everyday speech is there for the preacher in the pulpit. The Greek word here for grace is *Xapos* and is usually translated in this context as an attractiveness.

Luke, describing the speaking of Jesus to his home folks in Nazareth uses the same word for grace as Paul used to the Colossians: "And all bare him witness and wondered at the words of grace which p r o c e e d e d out of his mouth."[3] Surely, there must have been something in the manner of the Master's speaking that was attractive. The words, beautiful in themselves, were familiar to the people. But the manner of Jesus' speaking, the modulation of his voice, gave the words attractiveness and new meaning. In modern language Paul was saying to these Colossians, who had fallen into the heresy of putting a simple philosophy, i n t o high-sounding phrases with a sophisticated manner! Let your speech be full of attractiveness, saturated with liveliness, pungency and good flavor. But what constitutes an attractive style? We suggest three of its characteristics: intimacy, sincerity, and communicative vitality. We have selected these three out of several, not only because they are fundamental in any style, written or spoken, but also because they manifest themselves more through the choice and functioning of the modulations of the voice: such as voice-quality, inflections, s t r e s s pause, tempo than they do through the choice and functioning of words in written style. Let us briefly examine each one of these characteristics:

I Intimacy

There is a more or less at-homeness between a minister and his congregation. This family relationship creates a certain intimacy or familiarity and this in turn produces an atmosphere of goodwill which invests the occasion with an intimacy of style of delivery on the part of the minis-

ter, a sort of wooing style. In this family relationship there will be a vivid impression of reality, not something specious. A preacher may have all profundity of thought and brilliance of composition, but if he lacks intimacy and sympathetic relationship with his listeners, his speaking will be as "sounding brass and clanging cymbal."

Intimacy in style of speaking stems from the quality of imagination through which the preacher projects himself into the attitudes and moods of his listeners and then sympathetically indentifies himself with these same moods and attitudes, it is an awareness of the interests and feelings of the congregation and then as a result the ability and willingness to share, hold in common, these same feelings and interests. "It is the sitting in the pews where the listeners sit." It is the result of sensitivity. It is essential to understanding and to good communication, for communication is the process of sharing, either through written or spoken symbols, ideas and feelings; the preacher, if he would communicate, must be capable through his imagination "To stoop to those less tall mentally and spiritually than he is, without seeming to stoop." Sensitivity, the primary source of intimacy, is a great heightening of the senses. Jesus, the Master preacher had it.

When Jesus and his disciples came up to Jerusalem, consider the difference in attitudes. The disciples burst out! "Look teacher, what wonderful stones and what buildings."[4] But Jesus with that inner eye of sensitivity, said, "Look at that woman over there, putting two copper coins in the treasury; out of her poverty she has put in everything." He saw people who were not allowed to worship; he saw defrauded widows; he saw people making long pretentious prayers. Look at another scene: Jesus is talking to the woman at the well. He looked beyond all the Jewish prejudices against the Samaritans and saw a woman's soul to be saved; he looked far beyond the fields just recently sown and still green, and said, "Behold, the fields are white unto harvest." When the disciples begged him to eat of the food that they had brought from the village, he said, "I have meat to eat that you know not of." What was that meat? It was the sensitivity of God's will and man's need, meat that helped him, as Matthew puts it, to speak as no man ever spoke, a meat that led even the common people to hear him gladly. Was it all in what he said? I cannot think so; there was something in the manner of his speaking that was so attractive, so intimate that little children loved to hear him talk.

This characteristic of intimacy vocally expresses itself in the use of the lower planes of pitch with not too much abruptness in the inflection, and of necessity because of the lower planes of pitch the inflections are shorter in length than they are in the middle plane of pitch. There will also be a rich, full, resonant quality (timbre) of voice, which is largely caused through what we have called sensitivity, and at the same time this fuller resonance gives greater carrying power to the voice. Quality of voice is more a matter of feeling than it is of intellect; inturn, feeling is more a matter of the functioning of the imagination. Quality (timbre) in the last analysis is visual. "Imagination is the functioning of the senses in absentia;" especially, the visual sense. Of course, to make the senses function through the imagination and so manifest themselves in the quality of the voice, it may be necessary to drill oneself in the use

of vocal modulations of the voice, particularly quality; we should practice vocal techniques until they become automatic. The purpose of vocal technique is always to put the speaker in a position to give his ideas and feelings their rightful due; at the same time, technique should never call attention to the speaker or to itself. Attractive style of speaking cannot be self-centered, nor can it be a display in vocal technique. This doesn't mean that the speaker is to be so impersonal that he forgets his audience and thus loses his sense of communication. Preaching, whatever else it may be, is the oral communication, a sharing of a spiritual experience, and not a personal performance. If preaching approaches the latter it is almost certain to be without sincerity. This brings us to our second characteristic of attractive style of delivery.

II Sincerity

No style of speaking, whether from platform or pulpit, that is not sincere can be attractive; that is, it must be the utterance of the speaker's own mind and heart; he must be honestly convinced, if he is to convince and persuade his listeners; also unless the preacher in the pulpit feels the emotions he depicts, his audience will remain unmoved. After all, preaching depends largely on sympathy for its influence. The root of all this is sincerity as we have described it, and is in the voice, particularly in the quality (timbre). The loudspeaker can make your voice louder or softer, but it cannot change the quality; that must come from the inside. Let the preacher, if he is sincere and attractive in his delivery, speak for himself and from himself.

Sincerity radiates through the voice more than it does through words, through quality of voice and tone color. Where there is sincerity, there is usually simplicity in style, not high-sounding affectation; where there is sincerity, there is intimacy of voice quality and not a bombastic declamation; where there is sincerity, there is the authority of conviction in the voice and not hollowness of dogmatism and artificiality; where there is sincerity, there is the warmth of enthusiasm and frankness in the voice and not lassitude and lukewarmness; where there is sincerity, there is rapport with the hearers, and not an inbalanced style of speaking.

> "Tis not enough that what you say
> is true;
> To make us feel it, you must feel
> it too.
> Show yourself warm and that will
> warmth impart
> To every hearer's sympathizing
> heart."

Delivery is an art and is subject to Ruskin's choice of the fatal faults in art. John Ruskin wrote that the three fatal faults in any art are "(1) Pretense to feel what we do not feel, (2) indolence in practicing exercises necessary to obtain power of expressing truth, (3) the presumptuous insistence upon and indulgence in our own powers and delights with no care or wish that we be useful to others, so only we be admired by them."[5] At least the first and third of these faults have their roots in insincerity. The voice under normal conditions is a pretty sure index of whether or not these faults are present in our delivery. If the second fault is present something can and should be done about it. Deliberate exercise, prescribed and under the direction of a competent speech teacher, will help to make the voice more attractive and responsive.

Since, as Goethe puts it, "All art is individualized", we shall refrain from setting down here any definite exercises. However,

there is one general suggestion that we can safely make: Be your usual, normal self in the pulpit, the self that your family loves, and your friends admire; talk as you would in your family, make it on a larger scale. Develop a talking style by reading aloud literature that talks well; however, do not be too casual, keep your talk on a high level. The best well-known talk style is to be found in the Bible; especially the King James Version, for this translation into English was made at a time when the spoken-language style was still used in writing. Read aloud the opening verses of Genesis, many of the Psalms, Isaiah, and Daniel, and notice how crisply and easily the words fall from the lips. The great Saint Augustine, sometimes called Silver-Mouthed, read aloud everyday from the Scriptures in order to develop a pleasing and responsive voice. The reading aloud of great appropriate literature will help to develop an impressive tone; it will increase your tone resonance and improve the timbre of the voice.

This brings us into consideration of our third and last characteristic of an attractive style in speaking.

III Communicative Vitality

The word communicate is simple enough in its conception, but it is somewhat complicated in its execution. The word communicate as used today connotes both psychological and physical techniques; that is, spoken language in its communicative vitality has its physical manifestations as well as its psychological. These two act and react upon each other. The aim of the speaker is to communicate with animation his thinking and emotional suggestions. He has to overcome the friction of prejudice, indifference, and preoccupation of his listeners. He has to arrest a wandering attention and secure interest in what he is saying, and it must be immediate, for his audience can't stop to wonder what he meant in the last sentence; in other terms, his words through the modulations of his voice must be instantaneously intelligible.

Furthermore, the word communication implies not only a demonstration of the message communicated, but it also suggests an identification of the messenger both with the message and with the listeners. One has communicative vitality best when he is personally involved; only as we are the truth to others will we be able to communicate it to others. The preacher can communicate with vigor only as he sees the interdependence of thought and vocal technique, between feeling and skill in speech. If the preacher is vocally skillful in communicating his message, he will develop insights that will help him to be a better and more compelling thinker. This twofold role of spoken language that it both stimulates and communicates must not lead us to the conclusion that, if we have something to say we can say it effectively and attractively or the other just as erroneous conclusion that concentration of approach on vocal technique will make for communicative vitality. The vital and mental urge to make known what obsesses or intoxicates us together with the sincerity of purpose is the key to communicative vitality in spoken style; as one writer on homeletics puts it. "Earnestness is sincerity in action." It is the "seasoned with salt" in Paul's design for attractive speaking, but "if the salt has lost its savor, wherewith will it be salted?"

Communication is the very lifeblood of human relations. If anyone should be concerned with human relations, it should certainly

be the preacher in the pulpit. But as the lifeblood of the human body is sent to the extremities of that body, so spoken communication must be heart-felt and driven by appropriate muscular action, if it is to reach everyone in the corporate body, the audience.

However, we should never confuse communicative vitality with mere loudness. Loudness alone may hinder communication by swallowing the sounds and thus become inarticulate. This is probably what Emerson meant when he said, "You speak so loud I can't hear what you say." We may have vitality of style in a whispered (aspirated) quality of voice. I recall the privilege of seeing and hearing, in the 1920's, Robert Mantell, one of the great Shakespearean Actors of his day. He played the role of Hamlet, and when he came to the lines:

> "The play's the thing,
> Where-in I'll catch the conscience of the King."

He read them in a whisper, but with such vitality, propelled from his diaphragm that they could be understood all over the crowded theater. I also knew a high school teacher in dramatics who had attained considerable reputation for the effectiveness of her productions; so much so that on occasion several teachers from other high schools would come to see one of her productions. When the play was over some of the visiting teachers would converge on the production teacher and say, "Well, where are they?" "Where are what?" the teacher asked, "Why, where are the secret microphones?" "We don't use microphones here, we use our diaphragms." Preachers are becoming so dependent on microphones in order to be heard that their diaphragms are in danger of atrophying. Of course, this vitality in delivery stems from both physical and mental energy. However, there are many preachers who depend altogether on the physical and have to make loudness their only method of emphasis. Such a style of speaking is not only unattractive but it is also offensive and many times inarticulate.

But it is almost as offensive to try to hear a subdued style of speaking where there is not sufficient volume (loudness) and the listener must cup his ears to try to hear what the speaker is saying. This is one fault that audiences will not condone. Of course, there must be a certain amount of volume (loudness), if one is to have communicative vitality.

If for some pathological or other reason, the preacher finds his volume (loudness) inadequate for the auditorium in which he speaks, let him, if he would improve his communicative vitality, look to his enunciation and articulation; that is, he should see to it that he gives proper values to sounds and syllables. We speak them many times too sharply and rapidly, carelessly dropping the end sounds of words, syllables, and sentences.

We commonly use the terms, articulation and enunciation, synonymously, although there may be a specific difference in meaning; perhaps, Shakespeare in Hamlet's address to the players meant to point up his specific difference and meaning as vividly as anyone can, when he said:

"Speak the speech, I pray you, as I pronounced it to you trippingly on the tongue (articulation). But if you mouth it as many of our players do (poor enunciation), I had as lief the town crier spoke my lines."[6] The town crier was loud enough, but he crowded and fused syllables and sounds, he talked as if his mouth were full of mush.

So we may have sufficient volume (loudness), physical and mental energy and still not have com-

municative vitality, because we fail in articulation and enunciation. Whether Shakespeare meant to make a distinction between these two terms or not, he leaves no doubt that it all belongs in the realm of pronunciation, and whatever else pronunciation includes, it means the giving of full and correct value to sounds and syllables.

In this discussion we have made no pretext, except incidentally, of talking about content and intent of the sermon. Both content and intent have much to do in determining the style of delivery, but whatever the content and intent, there will always be our three elements; intimacy, sincerity, and communicative vitality in an attractive style of delivery. Speech style, choice and functioning of vocal modulations register these elements of attractive delivery; it also objectifies the content and intent of the sermon. The sermon really comes into being through its spoken style, its vocal technique. The elements of the preacher's spiritual experiences that he puts into his sermon, the order in which he arranges them, the emphasis by which he distributes and presents them are all present in his vocal technique. Mary Ellen Chase, outstanding teacher of Literature at Smith College for many years, especially distinguished in Old Testament Literature, goes so far as to say:

"To be familiar with the mere content of any work of literature is in no sense to understand it. For it is never the subject matter which confers distinction and power upon a work of art, but rather the manner in which it is presented."[7]

While Miss Chase is here speaking of written style or technique, what she says applies as much, if not more, to spoken style or technique because spoken technique is more flexible and subtle than is mere word technique. An inflection of the voice or a slight pause, to say nothing of stress or quality of voice can convey meaning and emotional suggestions that words alone cannot convey.

If the preacher would have effective and attractive delivery, let him look to the mastery of his vocal modulations as well as to the mastery of words.

FOOTNOTES

[1]Charles H. Spurgeon, *Lectures to my Students, First & Second Series*. American Tract Society, n.d., New York.
[2]Colossians 4:6.
[3]Luke 4:22.
[4]Mark 13:1.
[5]John Ruskin, *Works*, Vol. 32, p. 53.
[6]Shakespeare, *Hamlet*, Act III, Sc. 2.
[7]Mary Ellen Chase, *Life and Language, in the Old Testament*, Narton and Co., 1955, New York.

IT'S MORE FUN TO KNOW

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1. Can listening be taught?

YES!

Heilman in *Speech Monographs,* 1951, 18, p. 307 says ". . . listening ability of college students can be significantly improved through a program of training in listening."

2. Do seating arrangements of students in a class make any difference in the amount of information they absorb?

NO!

A report by Furbay in *Speech Monographs* 1960, 27, p. 84 indicates that compactness of seating arrangements makes no difference in the amount of information recalled by members of a class.

3. Is a good speaker apt to be an impulsive person?

YES!

Psychological Studies of Individual Differences Among Students of Speech (1939, p. 181) by Gilkinson and Knower reports that good speakers describe themselves as being impulsive significantly more frequently than do poor speakers.

4. Do student classroom questions improve the quality of education?

NOT NECESSARILY!

Kumata reveals in his Inventory of Instructional Television Research, p. 16, that a teaching method which permits student questions often results in "a lot of trivial questions."

BOOKS: Early Steps Toward the Unification Of Speech and Psychology in the 20th Century

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Editor's Note: This review article is the eighth of a series to appear in this Journal. The author changes with each issue. Each article reveals selected books and monographs as they relate to a specified area. Interested contributors should contact the Editor.

Since man began to study carefully the process of communication, he has been concerned with problems of human motivation. Aristotle gave us the most careful analysis of rhetorical theory during the ancient times, and his concern with this aspect of speech has led Lane Cooper (as well as others) to say, "*The Rhetoric of Aristotle* is a practical psychology . . . "[1]

Periodically throughout history, students of public speaking rediscovered and elaborated upon these Aristotelian principles of the relationship of speech to human behavior. Each one of these rhetoricians studied the questions facing him, and attempted to answer them with the most reliable measuring devices available at the time. Significant in this search for a more reliable way of answering the questions posed to the field of speech by human behavior was the development of the study of psychology, which applied the scientific-experimental method of research to the questions of human behavior.

The purpose of this review is to consider the implications of early twentieth century speech texts on the unification of the fields of speech and psychology toward a common goal: effective communication.

PROCEDURE AND DEFINITIONS

The scope of the review includes the primary books through which psychology and speech were integrated in the first quarter of the twentieth century.

Several things will be included in this section of the review. First a definition will be offered to describe the authors' viewpoint concerning the integration of psychology and speech. Second, the books represented in the article need to be specified. Finally, the general procedure to be followed throughout the review will be discussed.

The unification or integration of speech and pyschology refers to a dual relationship between psychology and speech. In the first place, it refers to the application of psychological *methods* to speech problems. Second, it refers to the application of psychological *principles* to speech problems.

Boring suggests the beginning of

modern experimental psychology started with Gustave Fechner's contributions about the middle of the nineteenth century.[2] It was, however, some time before experimental psychology gained in stature and wide acceptance. Unfortunately, teachers of speech in 1850 were interested in elocution which was diametrically opposed to today's trend to integrate speech and psychology.

Because few significant contributions concerning psychology and speech were made prior to 1900, the authors have selected five books for consideration that were published after the beginning of the twentieth century. These books are: Walter Dill Scott's *Psychology of Public Speaking* (1906)[3]; Arthur E. Phillips' *Effective Speaking* (1908)[4]; James A. Winans' Public Speaking (1915)[5]; Charles H. Woolbert's *The Fundamentals of Speech* (1920)[6]; and James M. O'Neill and Andrew T. Weaver's *The Elements of Speech* (1926)[7].

The last consideration to be discussed in this section is the general procedure to be followed throughout the remainder of the review. In the next section—"Significant Principles in the Integration of Psychology and Speech"—some of the principles dealing with this integration are examined. In the final section, there is a short summary of each author's major contributions, through their books, to the integration of psychology and speech.

SIGNIFICANT PRINCIPLES IN THE INTEGRATION OF PSYCHOLOGY AND SPEECH

This section has been divided into five divisions to facilitate the grouping of principles into a meaningful order. The five areas are: (1) Speech Attitudes and Adjustments; (2) Voice and Articulation; (3) Bodily Postures and Action; (4) Language; and (5) Audience Interests and Adaptation.[8] It is at once apparent that content and organization are missing from this grouping. The reason the processes were omitted is that few significant speech-psychology principles could be found among the texts considered that were not primarily oriented to the audience and occasion. In a sense then, aspects of these areas have been included under the fifth division, Audience Interests and Adaptation.

I. Speech Attitudes and Adjustments

A. *Emotion, an aspect of human behavior, is a necessary part of the speech act; an excess of emotion can cause what has typically been called stagefright.* That a speaker could make good use of the emotional appeal was known since ancient times, but the importance of emotion in the speaker's attitude was not clarified until principles of psychology were applied. Scott did this in 1906 when he recognized that "mental states are changed by everything that invades our experience."[9] He recognized that an excess of emotion may change the expression. Woolbert developed this thesis by indicating that there "are few occasions if any when effective speaking is not emotional."[10] A further contribution resulted from the recognition that a great "portion of poor speaking is the result of emotional tie-ups. . . ."[11] O'Neill and Weaver dealt with the concept that the tensions of the speaker's muscles are such that the perception of them is agreeable and pleasant at times and not at others—his emotional tension has an influence upon his acceptance by the audience.

B. *A sincere desire to communicate, a full knowledge of the subject, and a feeling or belief in what is to be said are characteristics of the effective speaker.* This contribution—the lively sense of com-

munication—can be largely attributed to Winans for its major development. It stands as a repudiation of the artificiality of the elocutionists. Woolbert stated the concept effectively in this way: "The best speaking always is found when the speaker is driven by an inescapable urge to speak forth when he feels that he has something that must be said, and insists that he shall be heard."[12]

C. *The effective speaker is able to stir-up meanings in the listener similar to those which he (the speaker) possesses.* "The speaker," said Phillips in 1908, "if he would achieve his purpose . . . must realize that every step in the development of a speech demands the exercise of the judgment upon the psychology of impression. His business is objective. It concerns the listener."[13] The point, which was supported by O'Neill and Weaver, explains that the speaker does not in effect "transfer" meaning from himself to the audience, but rather he "stirs-up" meaning in the listener which approximates that which he has in his own mind.

II. Voice and Articulation

A. *Vocal effect is a matter of a response of the whole organism.* It is important, says Woolbert in this principle, that the speaker realize that it is necessary that he "keep thought, words, voice, and body unitedly saying the same thing." If he does, the author continues, he "cannot only speak honestly, but can think straighter, face the world more squarely, and act more like an honest man who knows what he wants and how to get it."[14] O'Neill and Weaver point out that voice quality, for example, is a matter of emotional response produced primarily by changes in the emotional tone of the entire body.[15]

B. *Each of the elements of voice plays a part in producing a total effect.* Through the early stages of development from Scott to O'Neill and Weaver, the writers attempted to determine the special role played by each of the elements of voice: pitch, rate, quality, and intensity. Scott said that loudness, duration, and pitch "are used to produce accent"[16] Woolbert suggested that quality carries and stirs gross attitudes and emotions, time represents total attitudes, force brings total reactions, and pitch provides "the ultimate means for the nicest and most delicate refinements of speech."[17]

III. Bodily Postures and Action

A. *The effective speaker first produces the action or movement, which in turn produces the emotion or thought.* Scott here reinforces William James' theory (or James-Lange) that bodily changes or responses are not the result of an emotion but in fact the cause of it. "Bodily action," says Scott, "is the stimulus that produces the response."[18] This theory is accepted by Winans as well as some of the other writers.

B. *The effective speaker thinks and speaks at the same time that he moves and gestures during the speech act—he is the whole man speaking.* Scott, who suggests that all movement connected with content should be felt, and Winans, who states that gestures should spring from impulse, not rule, suggested the concept of the whole man speaking. But it was Woolbert who gave the greatest emphasis and importance to it. He states that "live conversation is seldom without gesture of a sort," and goes on to say that "intelligent action and gestures are the result of good habits." The best way to achieve good gesture and meaningful movement, he says, "is to cultivate habits that work while the mind is occupied with something else."[19] Woolbert adds here a discussion of poor gesture habits in saying that "excess muscular activity is related

to the problem of stagefright," and from Meyer he draws the principle that "awkwardness disappears when unnecessary movement is eliminated."[20]

IV. Language

A. *The language of the effective speaker should express thoughts simply, clearly, and completely; it should be adapted for the specific audience.* There is little adaptation of psychology to this aspect of the speech act. Scott made some early attempts at such study when he stated that the unit of thought is the simple sentence or clause, and attempted to determine the retention value of abstract nouns as compared to concrete. O'Neill and Weaver add an important concept when they exhort the speaker to talk to an audience in terms of its language and experience, and when they remind him that when "there is conflict among the three types of symbols in speech—words, action, and voice,—the reactor instinctively discounts the types according to the ease with which they may be put on from the outside or furnished by someone else. . . ."[21]

V. Audience Interests and Adaptation

A. *The effective speaker uses imagery to evoke a response from the audience.* Scott and Winans discuss the importance of imagery in obtaining the desired response from an audience. Scott analyzes the various forms of imagery as they relate to the senses, and Winans emphasizes that imagery makes a strong demand upon attention.

B. *The effective speaker understands and makes use of the attention factor in motivating an audience.* Scott expressed the principle that members of an audience are not able to attend to the same thing for more than a few seconds at a time.[22] Winans should be given credit for his very fine development of the principles of attention. Turning to the work of a number of psychologists such as James, Titchener, Thorndike, Pyle, and Royce, Winans analyzed the nature of attention; finding that it can be both voluntary and involuntary. He noted that the speaker will do well to start with involuntary attention and draw the audience to attend further voluntarily. This he called "derived primary attention."[23] Winans furthered this concept by noting the close relation between attention and interest, and that newness must be combined with well established ideas if it is to be interesting.

C. *The effective speaker relates his material vividly to the experience of the audience.* O'Neill and Weaver define experience as "the sum total of past responses."[24] They then join with the other writers to counsel the speaker to relate his speech to the experiences of the audience.

D. *The effective speaker knows that what holds attention determines action.* The relationship between attention and results that Winans assumed was given support by O'Neill and Weaver when they said, "What holds attention determines action. The speaker should consider the idea's impulsiveness and the urgency with which it is able to compel attention and dominate in consciousness."[25] A clearer definition of attention offered was this: "a unified, coordinated muscular set or attitude which brings sense organs to bear with maximum effectiveness upon a source of stimulation and thus contributes to an alertness and readiness of response."[26] In conclusion, the writers urged that to be effective, any speaking must secure and hold attention.

E. *The effective speaker benefits from the knowledge and use of classical conditioning.* Scott and O'Neill and Weaver apply this psychological principle to the

speech act: ". . . when an emotionally exciting object stimulates the subjects simultaneously with one not emotionally exciting, the latter may in time . . . arouse the same emotional reaction as the former."[27]

F. *The effective speaker understands and adapts to the nature and characteristics of the audience.* Phillips devoted a good bit of attention to the speaker's understanding of the audience. He said the speaker should review "the probable knowledge, characteristics, and intelligence of the particular listener or listeners—their beliefs, likes, dislikes . . . as the case may be."[28] Woolbert added that the speaker "will do well to discover on what level of culture they [the audience] are."[29] O'Neill and Weaver give a most careful analysis of the types of audiences and their characteristics. For example, they identified these types of personality in an audience: emotional, hyperkinetic and hypokinetic, extroverted and introverted, ascendant and submissive, social and reclusive, suggestible and non-suggestible.[30]

G. *A speaker's own beliefs are important in motivating an audience to believe.* Scott recognized the necessity for the speaker to feel an emotion himself before expecting an audience to feel it, and O'Neill and Weaver indicate that beliefs have their roots deep in our emotional life. They go on to define belief as occurring when "the speaker announces a proposition, and the hearer makes responses which indicate that there are no inhibitions preventing him from translating the words into other deeds."[31]

H. *The effective speaker appeals both to the emotional and intellectual capacity of the audience.* O'Neill and Weaver, in a chapter on the psychology of speech, identify this general principle: "people do what they want to do. The business of the speaker is to get them *to want to do* what he wants them to do. If we are going to control the behavior of other people, we must study the behavior of other people. . . ."[32] In discussing the relationship of the intellectual to the emotional with regard to a speaker's appeals, the two authors turn to Allport: "Intelligence is the servant, not the master, of autonomic activities."[33]

Conclusion. In the last few pages, this review has attempted to identify the selected authors with some of the principles which grew from the unification of speech and psychology in speech texts early in this century. Phillips seems to describe this unification well when he says this: "Effective speaking is an art, an art founded upon the science of psychology; an art, the mastery of which demands the same earnest thought, practice, and careful techniques as painting and music."

SUMMARY

A summary of the major contributions of the authors of books reviewed to the integration of psychology and speech will be discussed in this section.

Walter Dill Scott — PSYCHOLOGY OF PUBLIC SPEAKING *(1906)*. An early significant book emphasizing the relationship of psychology to speech was written by Scott. His emphasis on experimental studies and hypothetical constructs make his book particularly valuable considering the early date of publication. Scott introduced the concept describing speech and classical conditioning. Another early initiation by Scott was a consideration of the elements of voice in producing total effect and the elements of movement as they related to the total speech act. The James-Lange theory of emotion was introduced with supporting experimental evidence by Scott. Experimental evidence in word studies produced the emphasis on the simple sentence or the clause. The importance of

imagery to the audience response with some experimental research was indicated. An emphasis was placed on suggestibility, which may have been one of the first attempts to relate speech to present concepts employed in motivational research. Scott also generalized that the human organism was affected by everything that enters his experience.

Arthur E. Phillips — EFFECTIVE SPEAKING (*1908*). The contributions to the unification of psychology and speech by Phillips were primarily based on two things. Phillips wrote one of the early public speaking books that broke from the elocution mode and set up a hypothetical structuring of speech with psychological influence in such a manner that it could later be tested. His three major original contributions with strong psychological influence included (1) the Impelling Motives; (2) the concept of the speaker stirring-up the meaning in the thoughts of the listener and (3) the emphasis placed on understanding and adapting material to the audience's emotional and intellectual capacities.

James A. Winans—PUBLIC SPEAKING (*1915*). Winans' first book introduced the idea of the necessity of the speaker having the desire to communicate—knowing his subject, and believing in his subject. Winans was perhaps most known for his development of the conversational approach. Following Scott's cue, the James-Lange theory of emotion was given renewed interest; but Winans, again as Scott, considered movement part of the whole act of speaking. The importance of imagery was related to the audience in his book. Winans developed the "attention" concept and adapted it more for the speaker's use. He was one of the first to introduce the idea of securing and holding attention into the field of speech.

Charles H. Woolbert — FUNDAMENTALS OF SPEECH (*1920*). Woolbert helped introduce two essential concepts into a speech text. First, he looked at speech in terms of the properties (voice, language, action, and thought) of the whole man speaking in an ever changing environment. The second, was the thought that speech was an overlaid and a learned process—it was not natural to speak. Woolbert conceived of speaking as thinking, an idea lately asserted by Dollard and Miller.[34] The vocal effects and action are both related to the whole man speaking, Woolbert stipulated. Woolbert followed Winans' example and emphasized the desire for the speaker to communicate, to know the subject, and to believe (or feel) what he said. Another significant contribution made by Woolbert was his consideration and renewed psychological sophistication in describing stagefright.

James M. O'Neill and Andrew T. Weaver — THE ELEMENTS OF SPEECH (*1926*). This textbook established a firm relationship between psychology and speech. This was one of the first significant speech books to have one entire chapter that discussed the application of motivation, perception, and attention to the speech situation. The authors further considered the implication related to classical conditioning advanced by Scott. O'Neill and Weaver went so far as to bring in principles from other disciplines such as physiology, and linguistics. These authors were among the first "communicologists" to write in the field of speech. The thoughts of Winans on securing and holding attention were given further sophistication by O'Neill and Weaver. They were concerned with, described psychologically, the importance of adapting language and material to the audience. Psychological sophistication was also given to Scott and Woolbert's assertion concerning the elements

of voice and action as they were involved in the whole speech act. A further elaboration and sophistication was given to Winans' idea of stirring-up meaning in the thoughts of the audience.

FOOTNOTES

[1]Lane Cooper, *The Rhetoric of Aristotle* (New York: Appleton-Century-Crofts, Inc., 1932), p. xvii.

[2]Edwin G. Boring, *A History of Experimental Psychology* (New York: Appleton-Century-Crofts, Inc., 1957), pp. 279-280.

[3]Walter Dill Scott, *The Psychology of Public Speaking* (New York: Hinds, Hayden & Eldredge, Inc. 1906.)

[4]Arthur Edward Phillips, *Effective Speaking* (Chicago: The Newton Company, 1908).

[5]James Albert Winans, *Public Speaking* (New York: The Century Company, 1926).

[6]Charles Henry Woolbert, *The Fundamentals of Speech* (New York: Harpers & Brothers Publishers, 1920).

[7]James Milton O'Neill and Andrew Thomas Weaver, *The Elements of Speech* (New York: Longmans, Green and Company, 1926).

[8]A. Craig Baird and Franklin H. Knower, *General Speech* (New York: McGraw-Hill Book Company, Inc., 1957), pp. 7-11. This pattern is based on a modification of the seven speech processes described by Baird and Knower.

[9]Scott, *op. cit.*, p. 19.

[10]Woolbert, *op cit.*, p. 102.

[11]*Ibid.*, p. 108.

[12]*Ibid.*, pp 258-9.

[13]Phillips, *op. cit.*, p. 15.

[14]Woolbert, *op. cit.*, pp. 151, 272.

[15]O'Neill and Weaver, *op. cit.*, p. 153.

[16]Scott, *op. cit.*, p. 141.

[17]Woolbert, *op. cit.*, p. 230.

[18]Scott, *op. cit.*, p. 56.

[19]Woolbert, *op. cit.*, p. 141.

[20]*Ibid.*, pp. 101, 96.

[21]O'Neill and Weaver, *op. cit.*, p. 273, 275.

[22]Scott, *op. cit.*, pp. 111-113.

[23]Winans, *op. cit.*, pp. 51-52.

[24]O'Neill and Weaver, *op. cit.*, p. 298.

[25]*Ibid.*, p. 313.

[26]*Ibid.*, p. 301.

[27]*Ibid.*, p. 315.

[28]Phillips, *op. cit.*, p. 161.

[29]Woolbert, *op. cit.*, p. 325.

[30]O'Neill and Weaver, *op. cit.*, pp. 341-342.

[31]*Ibid.*, p. 317.

[32]*Ibid.*, p. 313.

[33]Ibid., p. 319, citing Floyd H. Allport, *Social Psychology* (Boston: Houghton Mifflin Company, 1924), p. 64.

[34]John Dollard and Neal E. Miller, *Personality and Psychotherapy* (New York: McGraw-Hill Book Company, Inc., 1950), pp. 100-101.

Readers Theatre Bibliography

EDITED BY CLARK S. MARLOR
ADELPHI COLLEGE

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PLAYS

Aiken, Conrad, *Mr. Arcularis*

Anderson, Maxwell, *Barefoot in Athens, Both Your Houses, Elizabeth the Queen, Mary of Scotland.*

Anderson, Robert, *Tea and Sympathy.*

Anouilh, Jean, *Antigone, The Lark.*

Auden, W., *For the Time Being*

Auden and Isherwood, *The Ascent of F-6.*

Barr, Gladys, *Monk in Armor.*

Barrie, James, *The Twelve Pound Look.*

Beckett, Samuel, *Waiting for Godot.*

Becque, Henri, *Women of Paris.*

Besier, Rudolf, *The Barretts of Wimpole Street.*

Browning, Robert, *The Ring and the Book.*

Boothe, Clare, *The Women.*

Carroll, Paul, *Shadow and Substance.*

Chekhov, Anton, *The Proposal, The Boor.*

Cohan, George, *The Tavern.*

Congreve, William, *The Way of the World.*

Coffee and Cowen, *Family Portrait.*

Connelly, Marc, *The Green Pastures.*

Corwin, Norman, *To Tim at Twenty.*

Coward, Noel, *Private Lives, Hands Across the Sea, Blithe Spirit.*

Crawford, Marian, *The White Sister.*

Daunti, Lawrence, *David.*

de Hartog, Jan, *The Four Poster.*

Dekker, Thomas, *The Shoemaker's Holiday.*

Dickens, Charles, *The Christmas Carol.*
Dos Passos, John, adapted by Paul Shyre *U.S.A.* (off-Broadway)
Dryden, John, *All for Love.*
Eliot, T. S., *Murder in the Cathedral, The Cocktail Party.*
Euripides, *Alcestis, The Trojan Women, Ion, Hippolytus.*
Anonymous, *Everyman.*
Finch, Robert, *Goodbye to the Lazy K.*
Fitts-Gerald Translation, *Antigone.*
Flavin, Martin, *Children of the Moon, The Enchanted.*
Fodor, Ladislas, *The Vigil.*
Franklin, Rose, *Claudia.*
Frost, Robert, *A Masque of Reason.*
Fry, Christopher, *The Lady's Not for Burning, The Boy with a Cart, A Phoenix Too Frequent, The Firstborn, Venus Observed.*
Gale, Zona, *The Neighbors.*
Genet, Jean, *The Maids.*
Giraudoux, Jean, *Tiger at the Gates, Electra, The Mad Woman of Chaillot.*
Glaspell, Susan, *Suppressed Desires.*
Godden, Rumur, *In Noah's Ark.*
Goethe, *Faust* (part one)
Goldsmith, Oliver, *She Stoops to Conquer.*
Goodman, Kenneth, *Dust of the Road.*
Greene, Graham, *The Living Room.*
Hellman, Lillian, *The Autumn Garden, The Little Foxes.*
Herbert, F. Hugh, *The Moon is Blue.*
Houseman, Lawrence, *Bethlehem.*
Howard, Sidney, *The Silver Cord.*
Ibsen, Hendrik, *Hedda Gabler, John Gabriel Borkman, A Doll's House, Ghosts.*
Ionesco, Eugene, *The Lesson.*
Irwin, Ray, *Alcestis in the Underworld,* one-act comedy. *Aida Revisited,* one-act comedy.
James, Henry, *The Aspern Papers, The Other House.*
Jeffers, Robinson, *Medea, The Cretan Woman.*
Jerome, Helen, *Pride and Prejudice.*
Joyce, James, *Clay.*
Kaufman, George, *If Men Played Cards as Women Do.*
Kelly, George, *Craig's Wife.*
Kennedy, Charles, *The Terrible Meek*
Knott, Frederick, *Dial M for Murder.*
Lardner, Ring, *Some Like Them Cold.*
Laurents, Arthur, *Time of the Cuckoo.*
Lorca, Frederico Garcia, *Blood Wedding.*
Maar, Allan, *Puss-in-Boots* (original)
MacKaye, Percy, *The Scarecrow.*
MacLeish, Archibald, *The Fall of the City.*
Maeterlink, Maurice, *Peleas and Mellisande.*
Manful, Lowell, *The Light in the Deepening Dark.*
Masefield, John, *Bernice* (translated from Racine), *The Tragedy of Nan, Philip, The King.*
Maugham, Somerset, *The Circle.*
Milne, A. A., *Portrait of a Gentleman in Slippers, Playlets from Holiday Round.*
Miller, Alice, *The White Cliffs of Dover.*
Miller, Arthur, *The Crucible.*
Millay, Edna St. Vincent, *Aria da Capo, Conversation at Midnight.*
Moliere, *The Misanthrope, Tartuffe.*
Nagle, Urban, *Barter.*
O'Casey, Sean, *Pictures in the Hallway, I Knock at the Door,* (off-Broadway) *Juno and the Paycock.*
O'Neill, Eugene, *The Great God Brown, A Moon for the Misbegotten, Mourning Becomes Electra, Desire Under the Elms.*
Osborn, Paul, *On Borrowed Time.*
Owen Davis and Donald Davis, *Ethan Frome.*
Pirandello, Luigi, *Right You Are, If You Think So.*
Pollock, Channing, *The Shot That Missed Lincoln.*
Porter, Russell, *Early Dawn* (original)
Porter, Katherine, *Rope.*
Priestley, John, *Dangerous Corner.*
Racine, *Britannicus, Andromache, Phoedra, Berenice.*
Rice, Elmer, *The Adding Machine.*
Robertson, Roderick, *Countdown* (original)
Robinson, E., *Tristram.*
Rostand, Edmond, *Cyrano de Bergerac.*
Ruthenberg, Grace, *The Gooseberry Mandarin.*
Rutenborn, Guenter, *The Sign of Jonah.*
Satre, Jean-Paul, *No Exit.*
Schiller, Frederick, *Mary Stuart, The Second Shepherd's Play.*
Shakespeare, *Shakespeare in Courtship,* selected scenes, *Measure for Measure, King John, King Lear, Troilus and Cressida, Hamlet, Taming of the Shrew, Julius Caesar, Macbeth, A Midsummer Night's Dream, Othello, Romeo and Juliet, The Winters Tale, As You Like It, Anthony and Cleopatra, Henry V.*
Shaw, G. B., *The Gospel of the Brothers,* Barnabas (from "Back to Methuselah") *Candida, Bouyant Billions, Heartbreak House, The Great Catherine, Man of Destiny, Ceasar and Cleopatra, Androcles and the Lion, Man and Superman, St. Joan, A Glimpse of the Domesticity of Franklyn Barnabas,* (a discarded section of Back to Methuselah) *Don Juan in Hell, Mrs. Warren's Profession, Adventures of a Black Girl in Her Search for God,* (dramatic adaptation) *Overruled, On the Rocks* preface.
Sheldon, Charles, *In His Steps.*
Sheridan, Richard, *The Rivals, School*

for Scandal.
Sherriff, Robert, *Journey's End.*
Sophocles, *Antigone, Oedipus Rex, Oedipus at Colonus, Electra.*
Steinbeck, John, *Of Mice and Men.*
Strindberg, August, *Erik XIV, The Father.*
Synge, J. M., *The Tinker's Wedding, Riders to the Sea, Playboy of the Western World, Deidre of the Sorrows.*
Thurber and Nugent, *The Male Animal.*
Van Druten, John, *Young Woodley.*
Waley, Arthur, translator "Atsumon" and "Kagekiyo" *The Noh Plays of Japan.*
Wharton, Edith, *Ethan Frome.*
Wilde, Percival, *Confessional, World Without End.*
Wilde, Oscar, *Salome, The Importance of Being Earnest, Lady Windermere's Fan.*
Wilder, Thornton, *Our Town, The Skin of Our Teeth, The Bridge of San Luis Rey, The Long Christmas Dinner.*
Williams, Tennessee, *Mooney's Kid Don't Cry, The Glass Menagerie, Summer and Smoke.*
Wouk, Herman, *The Caine Mutiny Court-Martial.*
Yeats, William B., *Ressurection, The Dreaming of the Bones, The Words Upon the Window Pane.*
Young, Stanley, *Mr. Pickwick.*

POETRY

Auden, W., *Age of Anxiety.*
Ayres, *A Star is Born.*
Benet, Stephen, *A Child is Born, Western Star, Listen to the People, John Brown's Body, Ballads for Americans, and Other Poems.*
Book of Job.
Bowman, Peter, *Beach Red.*
Brooke, Rupert, *The Great Lover.*
Colum, Padriac, *The Plougher.*
Eliot, T. S., *Sweeney Agonistes, Love Song of J. Alfred Prufrock, Old Possum's Book of Practical Cats.*
Herbert, George, *The Pearl.*
Jeffers, Robinson, *Tower Beyond Tragedy.*
The Poetry of Li T'ai Po (arrangement by Frederic Gavlin.) Univ. Southern Cal.
Lorca, Frederico, *Lament for a Matador.*
MacLeish, Archibald, *The Trojan Horse.*
Martin, John, *Samson Agonestis.*
Masters, Edgar L., *Spoon River Anthology.*
Milton, John, from *Paradise Lost.*
Roethke, Theodore, *The Lost Son.*
Robinson, E. A., *Tristram.*
Sarton, May, *In Time Like Air. Song of Solomon.*
Stevenson, Frances, *Mother Goose,* (original script on the political backgrounds of the rhymes) Univ. of Southern California.
Thomas, Dylan, *Under Milk Wood.*

PROSE

Aiken, Conrad, *Mr. Arcularis.*
Benchley, Robert, *The Tooth, The Whole Tooth, and Nothing But the Tooth, How I Learned Tennis.*
Benet, Stephen, *Short Stories by Benet and Others, A Tooth for Paul Revere.*
Bernstein, Walter, *Houseparty.*
Bradbury, Ray, *The April Witch, The Invisible Boy, There Will Come Soft Rains.*
Capote, Truman, *The Muses are Heard* (adapted by George Forrester) Univ. of Southern California. *Other Voices, Other Rooms.*
Carroll, Lewis, *Alice in Wonderland.*
Cervantes, *Don Quixote.*
Chaucer, *Pilgrim's Progress.*
Chekhov, Anton, *The Lottery Ticket.*
Coffin, Robert, *Christmas in Maine.*
Colette, *Duo.*
Compere, Moiree, *Oh, Say Can You See?* Arranged from American literature to show the history of social justice in America.
Considine, Bob, *Well, A Little More Time.*
Corwin, Norman, *The Rivalry.*
Crane, Stephen, *The Open Boat.* "The Devil and: Part I *The Devil and Tom Walker,* Washington Irving. Part II *The Devil and Joe Boyd.* from *"The Year the Yankees Lost the Pennant"* Douglas Wallop. Part III *The Devil and Daniel Webster,* Stephen Benet.
Dickens, Charles, *A Christmas Carol.*
Faulkner, William, *Short Stories, Quentin,* (from "The Sound and the Fury."
Gallico, Paul, *Love of Seven Dolls, The Snow Goose.*
Grubb, Davis, *The Night of the Hunter.*
Hawthorne, Nathaniel, *Feather Top.*
Hemingway, Ernest, *The Short Happy Life of Francis Macomber.*
Henry, O., *The Gift of the Mail, After Twenty Years.*
Hersey, John, *Hiroshima.*
Huxley, Aldous, *Brave New World.*
James, Henry, *Four Meetings, The Beast in the Jungle, The Lear.*
Joyce, James, *Selections from Dubliners, Finnegan's Wake.*
Kafka, Franz, *The Trial.*
Lederer and Burdick, *The Ugly American.*
Lincoln's Letters.
Lindbergh, Anne, *Gift from the Sea.*
Malroux, Andre, *The Sorrows of Young Werther.*
Mansfield, Katherine, *Little Girl, The Garden Party.*

Letters of Madame von Meck and Peter Tchaikowsky (arrangement by Evelyn Biddle with Tchaikowsky's music) Univ. of Southern California.
Melville, Herman. *Moby Dick.*
Molnar, Ferenc. *Two Slaps in the Face.*
Paton, Alan. *Cry, The Beloved Country.*
Porter, Katherine, *Old Mortality.*
Saki, *Tobermory* and *Sredui Vashtar.*
Sandberg, Carl. *The People, Yes.*
Saroyan, William, *The Circus, An Old Fashioned Romance, At the Public Library.*
Dr. Seuss. *Horton Hears a Who.*
Shute, B. J., *Greenwillow.*
Stein, Gertrude. *Melanchta.*
Thurber, James, *University Days, The Case Against Women, A Couple of Hamburgers, The Thirteen Clocks, The MacBeth Murder Mystery, The Secret Life of Walter Mitty.*
Tolstoi, Leo, *Anna Karenina, What Men Live By.*
Tooze, Ruth. *America.*
Twain, Mark, *Eve's Diary and Adam's Diary.*
Untermeyer, Louis, *The Donkey of God.*
Van Dyke, Henry, *The Other Wise Man.*
Voltaire, *Candide.*
Warren, Robert, *Segregation, Brothers to Dragons.*
Wharton, Edith, *Roman Fever.*
White, Melvin, *The Burial of Big Jim* (from "Tom Sawyer")
Wilde, Oscar, *The Happy Prince, The Wilde Times.*
Woolfe, Virginia, *Stories from the Haunted House.*

Committee:

Janet Bolton
Leslie Irene Coger
Moiree Compere
Elaine Foster
Gail A. Jaffe
Ted Skinner
Clark S. Marlor, Chairman

REFLECTIONS FROM THE RETIRED

NUMBER EIGHT

Why Have A Credo!

CHARLES R. LAYTON

Charles R. Layton was born near Upper Sandusky, Ohio, February 24, 1890. He attended high school at Bowling Green, Ohio. Otterbein College granted him the degree Bachelor of Arts in 1913 and the University of Michigan granted him the degrees Master of Arts and Doctor of Philosophy in 1917 and 1952, respectively. Dr. Layton started his teaching career in 1913 when he taught social science and directed forensics for one year in the Bowling Green high school. His career at Muskingum College started in 1914 and continued until his retirement in 1957. He served as Dean of the College from 1943 to 1949. In recognition of unusual contribution, the Main Reference Room in the new college library at Muskingum College was dedicated to Dr. and Mrs. Layton. Dr. Layton was a founding member of the Central States Speech Association, first secretary-treasurer and later president of CSSA, a member of the Executive Council of the Speech Association of America for six years, a national president of Tau Kappa Alpha, and past president of Muskingum chapters of National Collegiate Players and the American Association of University Professors.

Editor Brooks presumes that after two years of retirement one should be able to emerge with some pertinent, more or less harmless reflections. What do you think of this one? "Resolved, that every speaker and speech teacher should develop (but not necessarily will) a Credo (I Believe) by which to speak, teach, and have his be-

ing!"

There are potent arguments against taking on the burden of a Credo. Teachers do not have time to think one into being. This is a non-philosophic age of action. Credos have a tendency to become sterile and static. They are inclined to assume and lead into absolutes. Relativity reigns today! Keep your thought fluid and your ideas tentative! It is more important to respond to change than to believe. Belief may become an opiate. You don't want to be an idealistic "do gooder," a dogmatic agitator or a doctrinaire propagandist, do you? Be realistic!

Briefly what is the affirmative case for Credo? An outline for it may be borrowed from a stated motivating ideal of a forensic fraternity to which the writer belongs, namely, — "Intelligent, Responsible and Effective Speech In A Free Society."

First, to have a Credo is *intelligent*, it makes sense. It enables the speaker to see his own mind upon his subject in relation to other subjects and situations. It gives unity to his thought and purpose. Instead of his speaking themes being just so many fragments of isolated thinking, they are bound together by a Credo with underlying purpose, key ideas, and a body of principles. This, in turn, aids the listening audience or student class to receive a clear mental picture of the speaker's or teacher's idea not as an island off by itself, but as a significant part of a well thought out whole. It is doubtful that a speaker, or a teacher of speech, can know and convey his own mind upon a particular subject, if he has not thought somewhat about principles in the big, a larger Credo, in which his immediate message finds its place.

Second, Credo begets a sense of *responsibility*. When the speaker espouses a particular project or cause, and commits himself to it as an inherent feature of a greater over-all design, he feels more inner compulsion and becomes a more responsible persuader. A well conceived Credo will relate subject matter to people and their needs. This contributes to the democratic process. That which creates the urge and sense of responsibility to speak out for improving human living, meeting peoples' needs, the rightings of wrongs, and the remedying of human ills deserves high consideration.

The business of building a Credo also activates within the believer a sense of responsibility to the subject matter with which he is dealing, to his inner-directed self, and to Supreme Intelligence and Being if belief in God is accepted in his Credo. His efforts to integrate ideas into unity of thought emphasizes in his mind the inherent character of these ideas. As he tries to relate ideas to himself in a Credo, he gets better acquainted with his own mind and gains respect for the integrity of his own personality.

Integrity is the word to put with integration. Some speakers and teachers, however, prefer not to think themselves through to a Credo because they fear that it will commit them to honest integration and forthright integrity. They wilfully desire to attain goals which they fear may require ways and means incompatible with the Credo that their "best self" would prompt them to develop. They are unwilling to risk setting up a statement of personal and social philosophy and ideals lest it bar the way to the accomplishment of some immediate desire. They may repeat to themselves if not to others a question (suggested by one of Stuart Chase's essays), namely, "Can we afford, 'The Luxury of Integrity'?"

President-elect John Kennedy in his masterful *Profiles of Courage* separates political leaders and

speakers who are brave enough to be responsible from the opportunists who choose not to make up and declare their own minds. To stand up and speak out strong convictions in the face of popular opposition, and possible defeat, requires speakers imbued with a very serious sense of social and personal responsibility born of inner Credo.

Third, what influence does the formulation of a Credo have upon the *effectiveness* of a speaker or speech teacher? A well integrated personality is more effective than a schizophrenic one in most any area or activity, especially in that of persuading people. Though perhaps most men suffer lapses from integrated thought and behavior, almost everybody respects integrity and gives consideration to the words of a man of integrity more readily, or at least more lastingly, than to the one who lacks it. The speaker who doesn't have it is one whose messages and actions may run hither and thither without unified meaning or consistency. He is not effective either as speaker or citizen.

Nevertheless a speaker, and a speech teacher, may wonder at times whether he can afford to take the risk of offending his associates or the public, of losing votes or prestige or what-not, by trying to speak up, teach up, and live up to a Credo. On the other hand, he is confronted with the thought that perhaps he cannot afford to do without integrity. He may not have to make a formal document of it, but if he does not put it into operation in his speaking and speech teaching, the sins of narrow fragmentation, thin fabrication, and veneered ungenuineness will find him out. The public, fickle as it is at times, will not long put up with insincerity or blemished integrity.

The history of rhetoric, and other annals too, offers ample evidence to support the reflection that Credo is more of a necessity than a luxury. Artifice through sophistry, rhetorical flame and flourish, or cunning of voice and personality seldom win in the long look if employed in violation of integrity. The arts of rhetoric and face-to-face vocal and actional delivery are highly valuable, much to be sought after, and worthy of being taught and learned in every school in the land, as means of expressing the man or woman within. Without a Credo the man or woman within does not know himself fully, and cannot make himself or herself intelligently, responsibly, and effectively articulate to an audience or a classroom.

The writer has stated and explained his reflection and offered some comment in explanation. He has endeavored to set the mind in motion on the subject. The reader may not subscribe to the writer's thesis but perhaps he will recognize that the writer has a Credo.

Another reflection for another try may be upon the question as to how to evolve a Credo, and what and how much should be in it; but the present effort will have to be content with the proposition that speakers and speech teachers have need of a Credo, each to suit his own thought and person and the needs and wants of people in a free society.

SPRING ISSUE

REFLECTIONS FROM THE RETIRED . . . . . BRYNG BRYNGELSON

State Association News

JOHN TOLCH
UNIVERSITY OF WISCONSIN

ILLINOIS

Officers elected Nov., 1960

Mr. Ralph Micken, *President*
Southern Illinois University
Department of Speech
Carbondale, Illinois
Mr. Earl Davis, *1st Vice Pres.*
Thornton Fractional H. S.
South Lansing, Illinois
Mr. Martin Cobin, *Sec.-Treas.*
University of Illinois
Department of Speech
Urbana, Illinois
Mr. Jon Hopkins, *Business Mgr.*
Eastern Illinois University
Department of Speech
Charleston, Illinois
Mr. Ralph Lane, *Editor*
Speech News
Glenbrook High School
Northbrook, Illinois

●

At the thirtieth annual convention, considerable attention was devoted to revitalizing the whole organization. The theme was "What Can ISA do for you?" As a result of the discussions, six committees, including a constitutional revision committee, were set up to explore the problem.

●

A secondary schools curriculum committee in cooperation with the State Dept. of Education is already at work setting up a comprehensive and detailed speech/drama curriculum guide. Plans call for it to be published within the next two years.

IOWA

Mr. Henry Symons, *President*
Oskaloosa Senior High School
Oskaloosa, Iowa
Mr. Walter B. Hammer, *Vice Pres.*
Esterville High School
Estherville, Iowa
Mr. William W. Gibson, *Sec.-Treas.*
West High School
Waterloo, Iowa
Mr. A. S. Carlsen, *Exec. Comm. Member*
Shenandoah High School
Shenandoah, Iowa

●

Membership in the Iowa association for the last year totaled 463 schools, and they hope to have 500 schools next year.

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During the period covering the school years of 1958 to 1960, 9,000 students competed in the events of the association.

●

Preliminary contests will be held during the week of January 23, and four district contests will be held during the week of February 13. The state finals are divided into two sections. These will be held on March 17 and 18.

INDIANA

Officers elected May, 1960

Miss Juanita Jane Rucker, *President*
Chrysler High School
New Castle, Indiana
Mr. Ed Strother, *Vice Pres.*
Ball State Teachers College
Muncie, Indiana
Mr. Owen Stallard, *Sec.-Treas.*
Dept. of Speech
Purdue University
Lafayette, Indiana

●

A committee has been formed to develop a set of syllabi for high school speech courses in fundamentals, public speaking, dramatics, and broadcasting. The committee is chaired by Dr. Gladys Rohrig, Dept. of Speech, Indiana State Teachers, Terre Haute.

●

The association is working for drastic "upgrading" of licensing and certification requirements for

secondary school speech teachers. Dr. Ed Strother, Ball State Teachers College, Muncie, is chairman of the committee.

●

Final action on certification procedures should occur soon, providing for publication of the courses of study under official State auspices and for adoption of the certification requirements (which are somewhat more rigorous than those recently suggested by SAA).

KANSAS

Officers elected April, 1960

Mr. Gerald Ashen, *President*
Shawnee Mission No. H. S.
Merriam, Kansas
Mr. Francis Short, *Editor*
Kansas Speech Journal
Pittsburg State College
Pittsburg, Kansas

MICHIGAN

Officers elected May, 1960

Mr. Maurice Fall, *President*
Jackson High School
Jackson, Michigan
Mr. Fred Alexander, *1st Vice Pres.*
Michigan State University
East Lansing, Michigan
Helen Manning, *Sec.-Treas.*
Albion College
Albion, Michigan
Mr. Murray Hewgill, *Editor*
MSA Bulletin
Michigan State University
East Lansing, Michigan

●

The theme for the Fall association meeting was "Who Should Teach Speech?" The meeting focused on certification of teachers in specific areas of speech training.

●

At the conclusion of the conference, the following statement was adopted:

In view of the vast interest that has been expressed at this conference, and the work that has already been done by Central States Speech Association, Speech Association of America, and other groups, the following resolution is submitted: Resolved that three committees be established by the President of MSA to work in the following areas and make recommendations: (1) North Central Association — policies and criteria for the approval of secondary schools; (2) Consideration of the work which has already been accomplished by CSSA and SAA, *e.g.*, the report by Hayden Carruth and others to the Legislative Assembly of the SAA; and (3) Examination of classroom teacher problems, teacher education problems and various problems of personnel by high school and college teachers and school administrators.

●

June, 1962 (or before) has been set for final action on matters of speech certification.

●

Dr. Rupert Cortright of Wayne State University gave the keynote address, and Dr. Karl Robinson, Northwestern University, was the speaker for the final general session.

MINNESOTA

Officers elected Oct., 1960

Mr. Orville Olson, *President*
Hibbing High School
Hibbing, Minnesota
Miss Marceline Erickson, *Vice Pres.*
Mankato State Teachers College
Mankato, Minnesota
Mr. Frank Curry, *Sec.-Treas.*
Richfield High School
Richfield, Minnesota

○

The above officers were elected for a two year term at the October meeting of the association which was held in Minneapolis. Convention highlights were reported in the Fall issue of the *Journal.*

MISSOURI

Officers elected Nov., 1960

Dr. Georgia Bowman, *President*
William Jewell College
Liberty, Missouri
Mr. Robert Friedman, *Exec. Sec.*
University of Missouri
Columbia, Missouri
Mr. Robert Wilhoit, *Editor*
Speech News
Drury College
Springfield, Missouri

A once gloomy situation in Missouri has taken on new brightness. The association was active in gaining the following new certification standards to become effective September, 1961: Twenty four hours in English and Speech will be required for a major with at least 15 hours in speech.

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Requirements also provide that where dramatics or general speech is taught for credit, the teacher must have at least five hours in the area taught.

•

During the past year the association has also published a curriculum guide under the direction of the State Department of Education.

NEBRASKA

Officers elected Oct., 1960
Mr. Philip Kaye, *President*
Nebraska Wesleyan University
Lincoln, Nebraska
Mr. Ronald Kenney, *Vice Pres.*
Senior High School
Fremont, Nebraska
Miss Maxine Trauernicht, *Secretary*
University of Nebraska
Lincoln 8, Nebraska
Mrs. Marylouise Alexander, *Treasurer*
Lincoln High School
Lincoln, Nebraska

•

The Nebraska Association continues to move forward. In 1960, for the first time, two full business-program meetings were held in one year. Another "first" was Volume 1, Number 1, of the *Nebraska State Speech Journal.*

•

The entire January, 1960, issue of *Educationally Yours* published by the Nebraska Dept. of Education was devoted to "Some Thoughts on Speech Development in Nebraska Schools." The tenor and pointing of this article may be regarded very hopefully. The report ends thus: "The important thing is that schools accept their responsibility in the improvement of speech as a basic communication skill." *Educationally Yours* circulates quite generally in the state among administrators and teachers.

•

Steps have been taken to improve requirements for speech teacher certification. Mrs. Virginia H. Floyd, immediate past president, appointed the following committee to study the problem: Dr. Leroy Laase, Chairman; Ronald Kenney, Deloris Henney, and Marylouise Alexander.

•

Another step toward strengthening the Association has been made in a closer liaison with the Central States organization: by encouraging membership in Central States; by reporting back from each Central States meeting to the state association; and by distribution of copies of Dr. Marceline Erickson's carefully prepared materials on suggestions for upgrading speech activities.

•

For the first time, membership forms were made available for Central States alongside Nebraska membership forms.

•

The Fall meeting was held on the University of Nebraska campus on October 22. Dr. Robert Smith of Colgate University gave the main address. Other speakers were Don Johannes of Doane College; Doris Stevens of Benson High, Omaha; and Dr. Maxine Trauernicht of the University of Nebraska. Dr. Trauernicht presented and led an open discussion of a new course of study in Fundamentals of Speech for Nebraska secondary schools.

•

The new policy of a full Spring meeting was reaffirmed for 1961 to be determined by the Executive Council.

NORTH DAKOTA

Mr. Arthur A. Cervinka, *President*
1419 4th Avenue
Fargo, North Dakota

OHIO

Officers elected May, 1960

Mr. Austin J. Freeley, *President*
John Carroll University
Cleveland 18, Ohio
Mr. Tom Ludlum, *Vice Pres.*
Capital University
Columbus 9, Ohio
Mr. James Golden, *Sec.-Treas.*
Muskingum College
New Concord, Ohio

One of the highlights of the convention was the General Session on the theme, "The 1960 Presidential Campaign: A Mid-View."

Chairman for the session was Austin J. Freeley. Speakers were Harold Harding, "The Campaign Speaking of John F. Kennedy;" Paul H. Boase, "The Campaign Speaking of Lyndon B. Johnson;" Raymond Yeager, "The Campaign Speaking of Richard Nixon;" Bernard F. Phelps, "The Campaign Speaking of Henry Cabot Lodge;" and Paul D. Brandes, "The Use of Emotional Appeals."

The same speakers, using the same subjects, but updating them to include the events of November 8, appeared on an hour show from WLW-D-TV in Dayton. Plans are being studied to make tapes of this program available to other Ohio stations and to educational TV stations generally.

President Austin Freeley and a committee has been authorized to study the advisability of establishing an official state speech journal.

OKLAHOMA

Officers elected Oct., 1960

Doris Niles, *President*
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SOUTH DAKOTA

Officers elected Nov., 1960

Mr. Kenneth Erickson, *President*
Northern State Teachers College
Aberdeen, South Dakota
Mr. Lowell Johnson, *Vice Pres.*
Central High School
Aberdeen, South Dakota
Mr. Alan Swanson, *Sec.-Treas.*
High School
Milbank, South Dakota

In August, 33 speech teachers attended a two day pre-school workshop. Charlotte Wells, President of CSSA, was guest speaker. Those present would like to see this continue as an annual event.

During 1959-60 the association had 98 individual memberships and 45 school memberships. Dues for either kind of membership is two dollars.

The South Dakota Education Association meeting was held in Sioux Falls on November 2, 3, and 4. Speech and English teachers met jointly for one session to hear Dr. Stanley Kegler, Univ. of Minnesota, speak on "Teaching Critical Thinking in Today's Classroom." At another session there was a panel on "Speech Correction Problems in the Classroom."

Speech activity directors are accepting with mixed emotions the fact that South Dakota has adopted a Unified Activities Board.

WISCONSIN

Officers elected Nov., 1960

Mr. Hoyt Rawlings, *President*
West Allis Central High School
West Allis, Wisconsin
Mr. John Davies, *Vice Pres.*
Mary Bradford High School
Kenosha, Wisconsin
Mrs. Ethyl Rich, *Sec.-Treas.*
Baraboo High School
Baraboo, Wisconsin

An annual affair of the association meeting is the demonstration debate. This year the debate was between Marquette and the Uni-

versity of Wisconsin; resolved, "That the United Nations Should be Significantly Strengthened."

•

Professor John Randolph, Editor of *Forensic Magazine,* gave the main address.

•

The members present passed an amendment to the constitution providing for the succession of the Vice President to President.

•

The 1960-61 Speech Events Calendar was distributed at the meeting. Compiled by Mr. Herman Brockhaus, the calendar lists speech events and activities in colleges throughout Wisconsin.

POST SCRIPT . . . .

Staff members associated with the Communication Research Center of the Department of Speech at Purdue University have recently completed consulting assignments: Mr. Phillip K. Tompkins with the Veterans Administration in South Dakota; and Dr. W. C. Redding, Director of the Research Center, with IBM Corporation, Endicott, New York.

•

"We should be aware of the necessity for a thorough program of speech education as a fundamental of education in a democracy. No obligation of our public schools merits greater emphasis." Mr. George T. Wilkins, Supt. of Public Instruction, State of Illinois.

•

The 13th Annual Purdue Invitational Forensic Conference was held at Purdue University on November 10-12. The American Medical Association wrote a report of the tournament for its popular magazine, *Today's Health.*

•

Central Michigan University offered a speech fundamentals course which was taught by Dr. Carl Weaver primarily by means of closed circuit television. Lectures and demonstrations were given twice a week and students met in small performance groups once a week. Mrs. Jean Meyhew, Joy King, and Loren Gray worked with Dr. Weaver in the experiment. The project was made possible by a Ford Foundation grant.

•

Professors Harry A. Ausprich, Ralph Towne, and W. R. Underhill conducted a Communications Institute, December 13-14, on the Iowa State University campus. The meeting was conducted for middle and senior executive levels of management.

•

On a trial basis at Eastern Illinois University, the opening night of each play is a formal dress affair. Dr. E. Glendon Gabbard, director of theatre, reports response sufficient to continue the idea for the remainder of the year.

•

Starting this year students at South Dakota State College must demonstrate a minimum level of communication ability as a part of the graduation requirement. Students who earn less than a C average in English or Speech must take a special examination at the start of their junior year. If they fail this examination, additional work must be taken until they are able to pass the examination.

•

By action of the faculty, South Dakota State College will next year require each student to complete four credits of speech as a part of the college core requirement.

•

A new radio station has made possible the organization of a radio production workshop at Bowling Green State University. Ninety students have registered for participation in drama, writing, announcing, and control room operation. The workshop is under the direction of Dr. Duane Tucker.

This Fall marks the beginning of the newly organized Department of Speech at Western Illinois University, Macomb. A full program of course offerings in the fields of General Speech, Dramatic Art, Public Address, Speech Education, and a beginning program in Speech Correction is included in the curriculum. Dr. Ronald C. Gee is head of the new department. Staff members include: Dr. Robert L. Gregg, Dr. Raymond Tucker, and Mrs. Winifred Golden.

•

The Speech and Hearing Center of the School of Dramatic Art and Speech, Ohio University, Athens, announces its new Audiological Services facilities which opened October 1, 1960.

If anyone would like to have material included in *State Speech Association News* or *Post Script,* please send it to the Contributing Editor by January 15, 1961. Such material will appear in the Spring issue, about April 1.

•

The Department of Interpretation of the School of Speech, Northwestern University, announces a Reader's Theatre production of John Milton's *Samson Agonistes;* a Chamber Theatre production of Truman Capote's *Breakfast at Tiffany's* (March); a Reader's Theatre production of Euripides' *Bacchae* (May).

•

Plan now to attend the Central States Speech Convention, Chicago, April 14 and 15, 1961.

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April - 1961

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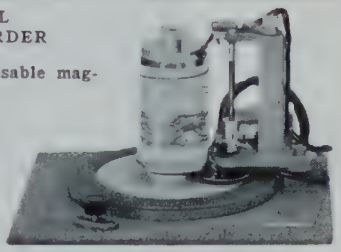

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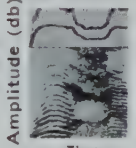

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